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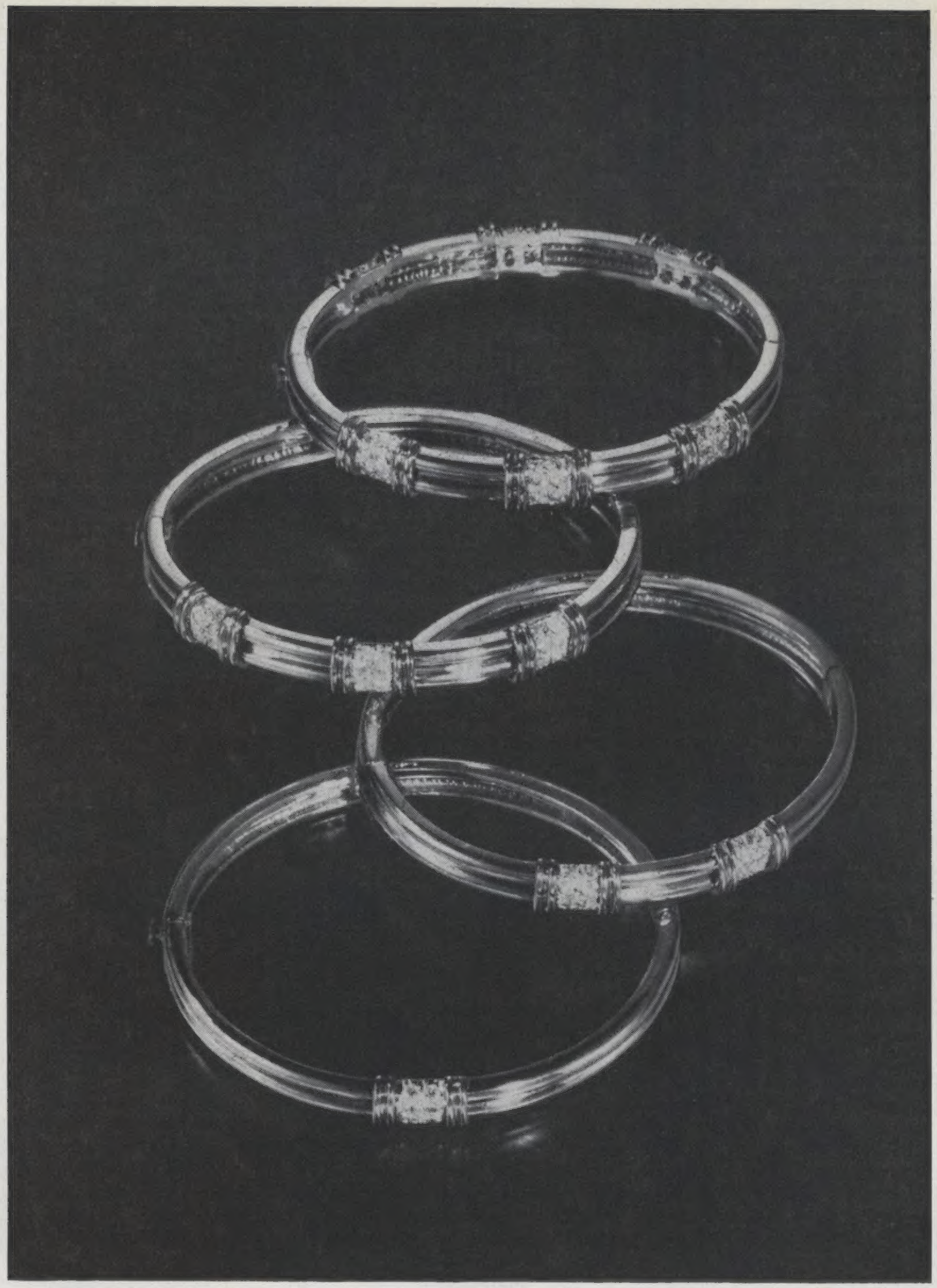
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BEAUTY ON OUR COVER Michelle Stevens and the new excitement of red—brighter, deeper, with rich shine! From 'Ultima' II's Veiled Reds collection—Unexpected Red rimmed in Russet and glossed with Pure Shimmer Stick . . . And the Shadowcast Red veiling her cheeks. Makeup, George Newell; hair, Christiaan. FASHION More great color ahead—Geoffrey Beene's brilliant melon silk-and-wool hammered satin dress (Abraham). About $1,990. Bergdorf Goodman; Nan Duskin; Montaldo's. Earrings, Van Cleef & Arpels. Photograph, Arthur Elgort.

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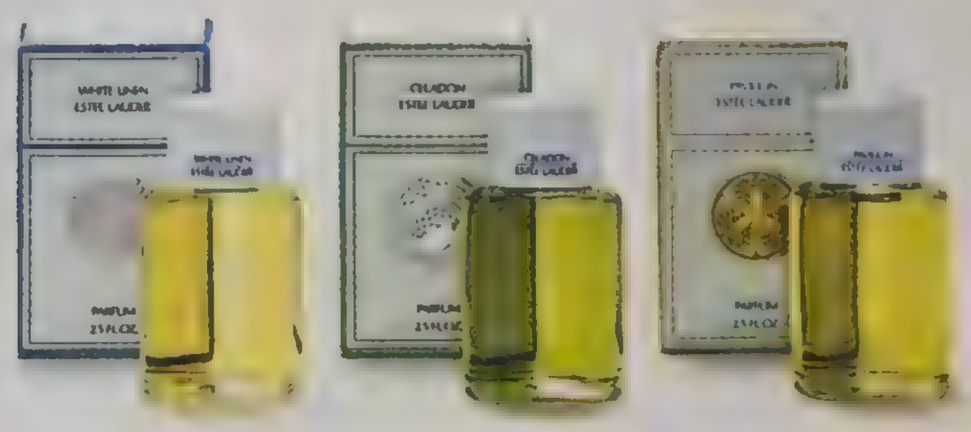
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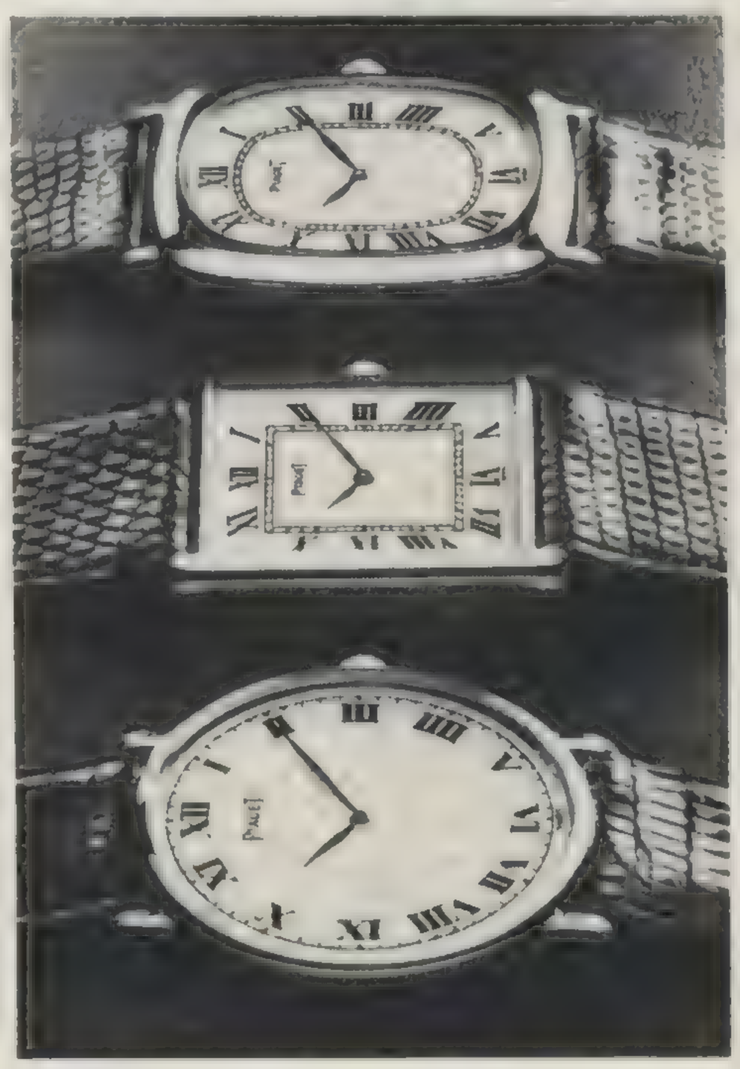
Piaget also prides itself in its handcrafted heritage. For Piaget still works like the Old Masters of time. All under one roof, in a workshop in Switzerland, where the art of watchmaking was born. Where Piaget was born. There, only the finest artists and craftsmen create and engineer Piaget time. In precisely the same way it was created over a century ago.

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Your Letters

The only way to go

Reading the article devoted to the *QE2* (August Vogue) brought back a flood of delightful memories: several years ago I voyaged on the SS *France*, a magnificent ship now out of service. I can only repeat Despina Messinesi and report it a "tremendous experience." After many decades, I have concluded there is no other way to travel. Period.

Lucinda Watson
Burlington, VT

Incorporation update

There is always the danger that changes in the tax law will render a book's information obsolete. (My book *Inc. Yourself*, which was reviewed by William Flanagan in August Vogue, was published a year ago.) However, I have been assured by authorities at the IRS and major accounting firms that recent changes in the tax laws have not created any disadvantages in incorporation for professionals, free-lancers, and sole proprietors. The major advantages of incorporation—lower taxes than sole proprietorships, more liberal pension and profit-sharing plans, and tax-free dividend income—fortunately still exist.

Judith H. McQuown
Staten Island, NY

How female salaries add up

Your September "Money" column by William Flanagan contains some statistics on the incomes of the women in a corporate survey. It seems to me that the percentages add up to 105 percent and that one category—$30,000 to $40,000 has been left out. Did someone goof? Barbara Nalpak
New York

EDITOR'S REPLY: *The statistics do not represent a complete breakdown of the salaries involved but just a few indications of their distribution. "Less than $30,000" includes the group who earn "less than $20,000"; and "over $50,000" separates the top earners from all those receiving salaries in the $49,999-and-down range—so no one has been left out or counted twice. In most of these cases, the women are paid less than their male counterparts, which was Mr. Flanagan's real point.*

(Continued on page 206)

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WHAT'S COMING

Weir-d movie about a shocking new wave...kid-care relief...a special kind of TV...superstar rabbits... more tales about Tut...gospel music's Sunday best

WHAT'S NEWS, VOGUE

Movies

By Rex Reed

The Last Wave
Starring Richard Chamberlain, directed by Peter Weir
This weird composite mystery-black magic-disaster epic from Australia's talented (though perhaps hyperthyroidally over-imaginative) Peter Weir begins chillingly and satisfyingly enough: an ancient aborigine paints cabalistic signs down by the seashore, a heat wave parches a dusty road, children play happily in a school yard.



Richard Chamberlain, above, in "The Last Wave": he goes mad as society goes under

Suddenly, out of a cloudless blue sky, a freak storm materializes, raining hailstones big as duck eggs on the Australian outback, terrorizing villagers, killing animals, smashing windows, sending screaming children under their bloodstained desks for protection. It is the initial omen in an apocalyptic fantasy, and much of what follows is hair-raisingly spooky. Unfortunately, the film collapses in striving to add some sort of cosmic significance to the mumbo jumbo.

Richard Chamberlain, looking alarmingly like the clean-cut, owl-faced John Dean of the Watergate hearings, plays a contemporary Sydney attorney appointed by the court to defend a group of aborigines in a ritual slum murder who discovers, in the course of his investigation, a part of the city still used as an underground territory for the practice of ancient tribal witchcraft and secret supernatural rites. Slowly, he goes mad—first through dreams and nightmares in which witch doctors turn up menacingly as screeching birds, later through demonic possession and a growing awareness of a tragic engulfment about to overwhelm society. Director Peter Weir, a master of creepy atmosphere, builds the tension admirably; but his Macbethian effects are undermined by a massive plot failure: there is simply no rational motivation for the film's silly conclusion.

Watership Down
Directed, written, and produced by Martin Rosen
Although I find most full-length animated cartoon features about as cheerful as an outbreak of Swine Flu, I surrender weakly to this touching, sophisticated, and ultimately powerful piece of adult filmmaking. Four years in the making, it is based on Richard Adams' controversial best-selling allegory about a daring band of rabbits who desert their doomed city to search for a new home and freedom—behaving at all times as though possessed of human intelligence and human traits such as courage, ambition, mischievousness, and love.

Writer/producer/director Martin Rosen has avoided the clichés. His cartoon bunnies have none of the nauseating cuteness of the round-eyed Disney creatures that seem to have come unstuck from the wallpaper in a children's nursery. The rabbits that populate this film have the voices of individualists such as Ralph Richardson, Harry Andrews, and John Hurt. Their warren becomes a microcosm of man-made society, their flight and eventual establishment of a free society an anthropomorphic vision as old as the Bible itself. With so many overtones of serious portentousness, this is hardly a children's film, yet intelligent children undoubtedly will be enthralled and enchanted by it.

Get to know these rabbits. They are so vivid, so compelling and so well-defined that their funny, harrowing, and uplifting experiences have followed me out of the movie into everyday life. Simply amazing.

Hare-raiser, below, from full-length animated movie "Watership Down"



Art

By David Bourdon

The Mouse Museum/The Ray Gun Wing: Two Collections/Two Buildings by Claes Oldenburg
Whitney Museum of American Art, New York; through November 26
The artist-as-collector is a familiar phenomenon, but Claes Oldenburg brings a new dimension to collecting since he appears less interested in the source and history of objects than the analytic ways in which they can be classified and ordered. Since the mid-1960s, Oldenburg has accumulated and inventoried more than six hundred objects, mostly small ones; his collection started out as a miniature "museum of popular art," casually installed on shelves in his loft.

All the objects can be classified in three basic categories. First, there are the unaltered objects—a plastic carrot, a harmonica in the form of a banana. Then, there are the existing objects that Oldenburg has altered—glue-coated bread, latex-covered popcorn. Finally, there are the Oldenburg-made objects that emanate from his studio—spray-painted canvas potato chips, luridly painted plaster pies. Add a few clothespins, a false nose, and some imitation lobster shells and you have, well, a microcosm of Oldenburgian lunacy.

Does this bizarre assemblage belong in a museum? It certainly does—and Oldenburg has provided this, too. All the objects are installed within a pair of Oldenburg-designed architectural structures, both faced with corrugated aluminum. The larger of the two buildings (about 31 x 33 feet) is the Mouse Museum; in plan, it suggests a geometrized Mickey Mouse head. Museum-goers can circumambulate the mouse's ears. The right-angled Ray Gun Wing is a separate, smaller structure that houses several dozen ray guns in various media. Spectators enter the building through the gun's handle and exit through its barrel.

Louis M. Eilshemius: Selections from the Hirshhorn Museum and Sculpture Garden
Washington, DC, November 9-January 1, 1979
"What couldn't I have done if I had had an audience when I was young," sighed Eilshemius, an unhappy eccentric who craved celebrity all his life. He worked hard enough at it, turning out thousands of paintings and drawings, as well as poems, musical compositions, and a ceaseless barrage of letters to newspaper editors, which he signed "Transcendent Eagle of Art," "Supreme Spirit of the Spheres," among other monikers.

Though Eilshemius is frequently considered a naïve artist, he, in fact, had a thorough academic art training in New York and Paris. During his active period as an artist, from about 1880 to the early '20s, he excelled at lyrical, sometimes visionary landscapes, frequently populated by smiling nymphs who bathed and voluptuated in forest settings and even flew through the air, if the artist's imagination so required.

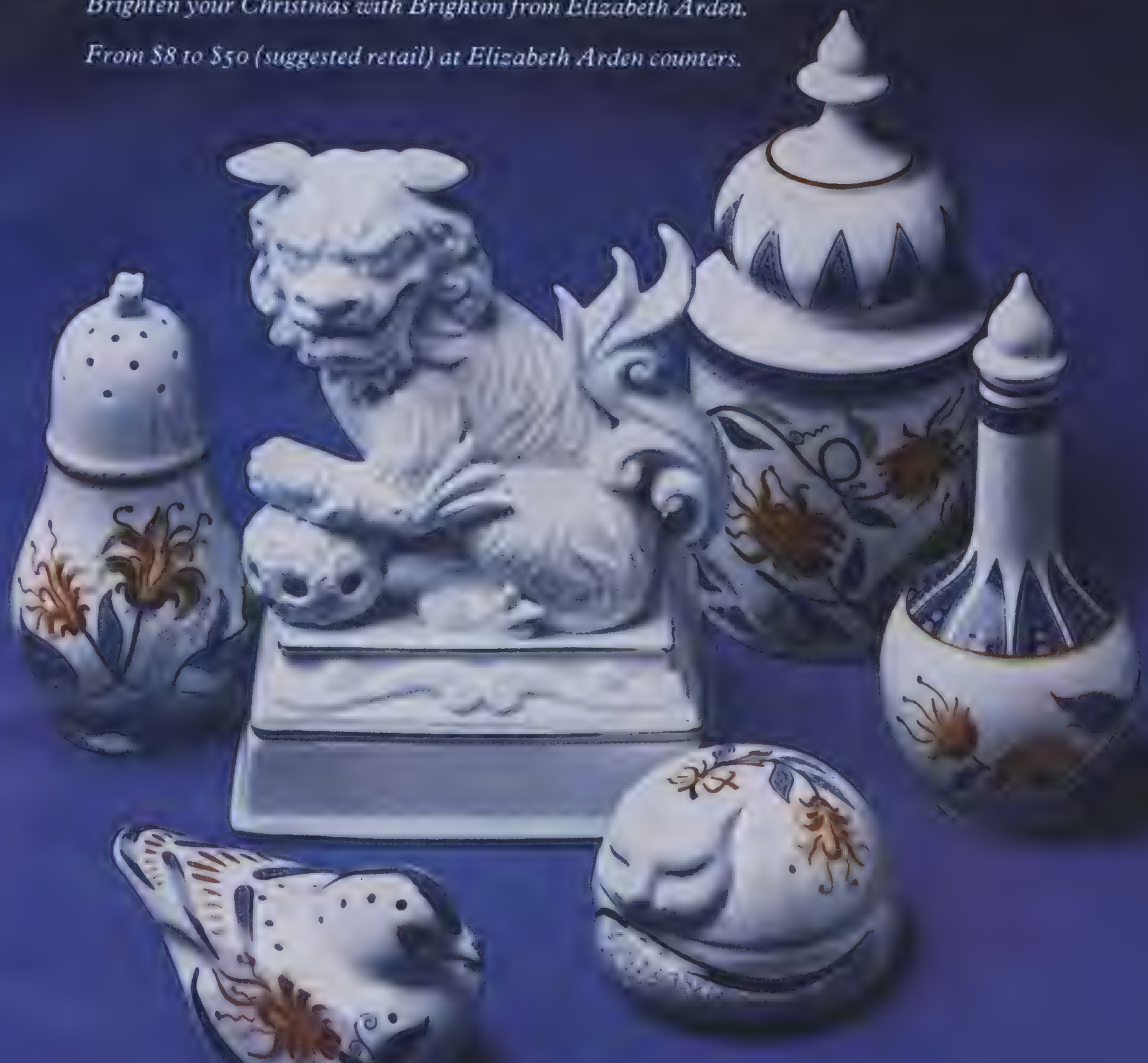
(What's News, continued on page 46)

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WHAT'S NEWS, WHAT'S COMING



"Two Women Bathing"—Eilshemius' way—at the Hirshhorn Museum

In 1917, Marcel Duchamp "discovered" Eilshemius and helped arrange the American's first one-man show in 1920. But fame evidently came too late for Eilshemius, then fifty-six. Within a year of his show, he ceased painting altogether. When he died in 1941, *The New York Herald Tribune* headlined: "EILSHEMIUS, 77, DIES IN BELLEVUE, PENNILESS, BITTER, AND FAMOUS."

The present exhibition of fifty-eight paintings and twenty-seven drawings and watercolors is taken entirely from the Hirshhorn Museum's extensive collection of more than two hundred and fifty works by Eilshemius. The show, which travels to numerous American cities, was organized by art historian Paul Karlstrom and coincides with the publication of Karlstrom's monograph on the artist (Harry N. Abrams Inc.). Both exhibition and book are long-overdue scrutinies of a fascinating, if minor, figure in American art.

Africa in Antiquity: The Arts of Ancient Nubia and the Sudan
The Brooklyn Museum, Brooklyn, New York; through December 31
While audiences of trampling-room-only proportions are thronging to New York's Metropolitan Museum of Art to view treasures from the tomb of Tutankhamun, the reinstallation of the museum's permanent Egyptian collection and the Temple of Dendur, The Brooklyn Museum offers a stimulating new slant on ancient Nile culture by focusing on Nubian art. To many people whose knowledge of history is grounded in grand opera and Hollywood movies, Nubia connotes little more than muscular Black slaves in filmy pantaloons. But ancient Nubia, which extended from Aswan in the modern United Arab Republic to a point near Khartoum, the present capital of the Sudan, had a long, complex history. It appears to be the only place in Africa where archaeologists can trace a Black civilization back for thousands of years.

Until recently, Nubian art was generally viewed as a kind of footnote to Egyptian art. Some snobbish museums even consigned their Nubian objects to the basement. The Brooklyn show—which ranges from the fourth millennium B.C. to the twelfth century, A.D.—consists of more than two hundred and fifty objects, drawn from twenty-five institutions in the United States, Europe, and Africa. While it affirms that the Nubians adopted many Egyptian religious and cultural traits as well as artistic motifs, the exhibit also offers evidence that a distinctly African sensibility informs Nubian art with a vitality and character of its own.



A new look at Africa—in Nubian art: "Jar in the Form of a Bound Antelope," above, at the Brooklyn Museum

MORE ART:

Matisse in the Collection of The Museum of Modern Art: To launch its upcoming fiftieth anniversary, MOMA shows off its almost incredible wealth of Matisses, 175 works that the museum owns or expects to receive as gifts. The paintings, drawings, sculptures, prints, cut-outs, books, and other items constitute a collection that is unrivaled in comprehensiveness and quality. Through January 30, 1979.
Edgar Degas: New York's Acquavella Galleries hosts a choice loan exhibition of fifty-four oils and pastels by the incomparable French artist who is irrevocably associated with Impressionism, though he always considered himself a realist. The show spans four decades of his career, includes his most celebrated subjects (ballerinas, bathing women, horse-racing scenes), and contains several pictures that never before have been exhibited in this country. The $2 admission charge benefits New York's Lenox Hill Hospital. Through December 3.

Books

By John Leonard

Tutankhamun: The Untold Story
By Thomas Hoving (Simon and Schuster)
King Tut, in all his 3200-year-old glory, is touring his collective self, museum by museum, around the United States, while millions of Americans gape. The story of the discovery of his tomb—by Howard Carter and his patron, Lord Carnarvon, in Egypt's Valley of the Kings in 1922—has been told dozens of times in as many books. Along with Heinrich Schliemann's discovery of Troy and Sir Austen Henry Layard's discovery of Nineveh, it is one of the heroic tales of modern archaeology. But according to Thomas Hoving, King Tut's particular heroes had, if not clay feet, at the very least, sticky fingers.

Mr. Hoving, who was briefly the cultural czar of New York City during Mayor John V. Lindsay's first maladroit administration and who went on to traffic in art and controversy as the director of The Metropolitan Museum of Art, knows where some bodies—other than the young king's—are buried. As he reconstructs events from diaries, memoirs, and letters in the files of the Met, Carter and Lord Carnarvon along with Lord Carnarvon's daughter Evelyn, spent all night exploring the tomb after its discovery, without the required presence of a member of the Antiquities Service. They actually saw many of the objects they would claim to find only five months later. And they probably pocketed a few small treasures for themselves.

That years of squabbling with the Egyptian authorities would follow was, then,

(What's News, continued on page 48)

LANVIN
PARIS

1927 — Paris dazzled the world with luxury and artistic genius. It was a time of post-war euphoria, extravagance and rebellious creativity, the age of Surrealism, jazz and Art Deco. Against this background Jeanne Lanvin introduced Arpège, a floral harmony of over fifty scents, a blend of some of the rarest and most exotic essences in the world.

For it, she commissioned a special bottle, the "Boule Noire." Arpège quickly became the sensation of Paris.

1978 — Arpège remains one of the most prestigious fragrances in the world. And once again, it appears in the "Boule Noire" bottle. Pure Art Deco in style, hand painted in gold to this day, it evokes all the luxury and drama of its age.



The famous "Boule Noire," a gold-painted black glass bottle created by Jeanne Lanvin for Arpège in 1927.

For Arpège, Lanvin brings back
a luxurious gift in pure Art Deco style



WHAT'S NEWS, WHAT'S COMING

more a consequence of the greed of the discoverers and the prickliness of Carter (who thought it was 'his" tomb) than it was an argument between "Science" and nationalism. Much of the purloined booty would end up at the Met, and Mr. Hoving writes with relish of hugger-mugger on the international museum scene. He writes, in fact, with too much relish and too many gee whizzes, but the stunning photographs of the Tut collection are a good enough excuse for the existence of any book.

The Teamsters
By Steven Brill (Simon and Schuster)
It may take another 3200 years to find Jimmy Hoffa's body. More probably, that body was shredded and incinerated at a Detroit sanitation facility after Hoffa's adbuction in July, 1975. Who ordered the apparent murder, who did it, and why? Steven Brill, an editor at *Esquire,* thinks he knows. Hoffa, who rose to the top of the nation's most powerful union with the help of organized crime, was disposed of by the mob when he tried to make a comeback after being pardoned by Richard Nixon. The mob was quite happy with Frank Fitzsimmons as general president of the Teamsters. Under Fitzsimmons, the Teamster's Central States Pension Fund had, in effect, become the bank of the underworld, pouring hundreds of millions of dollars in loans into shady "skimming" operations from New Jersey to Las Vegas.

But *The Teamsters* is about more than Jimmy Hoffa's disappearance. It is the story of a union to which 2.3 million Americans, from truckers to zoo keepers to grape pickers, belong. If, at the top, it has been corrupt, there are nonetheless honest locals throughout the country. It may not be the United Automobile Workers—it abandoned its social consciousness about the time Teamster Farrell Dobbs started running for President on the Socialist Workers Party ticket—but neither is it the Mafia. Real people, variously fallible and courageous, speak in this book of their work, their union, and their lives. For every thug, there is a hero and a sucker and a Hamlet worrying about his expense account. For every "sweetheart" contract, a crooked businessman is just as necessary as a crooked union boss.

Mr. Brill's theme is: *What might have been?* What might have been if the idealism of, say, a Harold Gibbons in St. Louis or a Ron Carey in New York had prevailed instead of the thuggishness of a Tony Provenzano in New Jersey or the kickbackism of an Allen Dorfman in Chicago? Themes are vapor without the grit of fact, the tone of voice. *The Teamsters* is substantial because Mr. Brill did his digging and his listening. Let's hope he doesn't end up in a Jersey swamp or a Detroit sanitation facility for having reported the depressing truth.

Wrinkles
By Charles Simmons (Farrar, Straus and Giroux)
Charles Simmons' superb first novel, *Powdered Eggs,* won the William Faulkner Award. His second, *An Old-Fashioned Darling,* was disappointingly deformed, so sagging with hate for one of its principal characters that its wit seemed pocked by cleats. What makes *Wrinkles* such an astonishment is not merely Mr. Simmons' recovery of control over his materials but his imaginative projection.

A man, "he," considers his life and ponders his death in a series of short chapters organized around an activity or an attribute —sleep, sex, fighting, mothers, booze, thumbs, humor, doctors, hair, and so on. Each chapter begins with childhood, advances to middle age, imagines the "fearsome" end. Birthdays, for example, are "postponements" of death. And: "Near the end of his life he will be able to do whatever he wants with his time, civilization and nature having lost interest in him."

Wrinkles is a wise, bitter book, a fist and a tabulation. "He" fails at marriage, work, and understanding. "He" sorts the memories, the guilty evidence, as if the interior monologue of a James Joyce had been broken down into its component couplings, turned into inventories of surprise and vanity, measured against the fact that one's license inevitably expires. The feel of the novel is oddly French, as though Stendhal had come to New York in the mid-twentieth century and asked bleak questions about love and children, ambition and solitude. Stendhal, then, doesn't like the answers but unflinchingly reports them. The harsh, pure light of final knowledge is on this prose, this sense of having been cheated and having, alas, cheated one's self.

Recordings

By David Sargent

Inez Andrews: Chapter Five
(ABC Songbird)
Since the death of Mahalia Jackson, no Black gospel singer has captured the imagination of the nation as a whole. Shirley Caesar for awhile looked to have a chance; but, in an attempt to build her audience, she diluted her idiom to such an extent that her appeal was thin.

Inez Andrews is a singer of enormous power who manages both to project unmistakable personality and to remain true to her musical and spiritual roots. As a stage performer, she erupts from an initial, polite, Sunday-best gentility into a screaming, ranting, floor-pounding revivalist. Her visual flamboyancy may be missed on records, but this disk is a remarkable one and recommended for anyone who loves great singing.

(What's News, continued on page 50)

Inez Andrews projects "unmistakable personality" on new album "Chapter Five"



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WHAT'S NEWS, WHAT'S COMING

Falla-Halffter: Atlantida
(Angel)
Manuel de Falla, the great Spanish composer of earlier in this century, spent the last two decades of his life brooding over this ambitious dramatic oratorio about the lost continent of Atlantis. Still fragmentary at his death in 1946, it was revised and completed posthumously by another distinguished Spanish composer, Ernesto Halffter. Halffter's work was first heard in 1961; but, in 1972, he brought out a radically new version, and it is this one that has been used for this, *Atlantida's* recorded debut.

The music itself makes all these revisions worthwhile. It is sinewy, powerful stuff. The basic idiom is neoclassical, with rigorous counterpoint and rangy, angular vocal lines. The harmonies are astringent in a modern manner without lapsing into the incomprehensibly atonal, and the formal conception is varied and original.

Talking Heads: More Songs About Buildings and Food
(Sire)
Talking Heads has emerged as about the most fascinating experimental rock band in the world. Last year, the group's first record superbly caught the spare, rhythmically kinetic, abstract, and energizing nature of their live performances. But the very austerity of the sound made AM radio airplay a near-impossibility, and the squawking



Talkng Heads, above, speak: their message's new music, on latest album "More songs About Buildings and Food"

abrasiveness of David Byrne's singing even dissuaded a good many FM music directors.

For this second album, the quartet has become a *de facto* quintet, with the temporary addition of the disk's producer, Brian Eno, on keyboards and other instruments. Eno, on his own, is a notable figure in progressive rock, and he's recently emerged as a strong producer as well. "Strong" can mean actively imposing one's own will on another artist's, however; but here, Eno's predilection for thick textures and exotic technological sounds complements Talking Head's own evolving esthetic very neatly. The music is still full of energy and individuality, yet its new affinity with British progressive rock of Eno's variety may make it more accessible to a broader audience. This is a notable bit of audio art, one that is both genuinely thought-provoking and entertaining in a wonderfully childlike way.

MORE RECORDINGS:

Couperin: Harpsichord Works, with Kenneth Gilbert (Musical Heritage Society). The third of a four-volume, monumental collection of François Couperin's complete harpsichord music, this is witty, beautiful, elegantly diverting music played with the stylishness it deserves.
Ry Cooder: Jazz (Warner Bros.). Cooder continues his explorations into the byways of musical Americana. He still isn't the most compelling singer in the world, and this record has elicited some reservations from jazz experts for its pretensions, but it's a charmer, nonetheless.
Loren Rush: Piano music, with Dwight Peltzer, Volume II, The Contemporary Piano Series (Serenus). Rush is a San Francisco avant-garde composer who writes music that is both intellectually respectable and fascinating to hear. The four pieces on this disk are all worth encountering if you have any interest in where new music is going.
The Who: Who Are You (MCA). This veteran British rock quartet's first disk in several years, and their last with the late Keith Moon as drummer. Unfortunately, the album is disappointing compared to the group's passionate past work.
Boccherini: Three string quintets, with the Quintetto Boccherini (HNH). Boccherini was an eighteenth-century composer who was as beguiling as a successful musician from that courtly age could be, and also strikingly fresh and original. These are three of his best works, exquisitely played.
Boston: Don't Look Back (Epic). The long-awaited second album by a rock band that burst into a full-fledged stardom with its debut LP. There is plenty more here of what made the debut so popular, but it all sounds a bit flaccid and overfed.

Taxes

By Julian Block

Where credit is due

The Tax Reform Act has eased some of the requirements for the tax credit allowed working couples who must pay someone to care for their children or other dependents. Previously, the credit of up to $400 for one dependent and $800 for two or more was available to a couple only if, unless one spouse was disabled, both worked full-time. Now, the credit is available when both work part-time, or when one works part-time and the other is either disabled or is a full-time student. But the credit will still elude the couple unless they file a joint return.

There is a way around this hitch for married couples living apart who opt to file separately, provided they satisfy *all* of the following requirements. You will be considered an unmarried person for 1978 and allowed the credit on a separate return if: You file a separate return; your spouse did not live in your house during the last six months of the year; for over six months of the year, your home was the chief residence for someone for whom you paid dependent-care expenses; and you paid over half the cost to keep up your home for the year.

If you pass these four tests to qualify as "unmarried," you are eligible for the credit whether or not your spouse is employed.

(What's News, continued on page 57)



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WHAT'S NEWS, WHAT'S COMING

Sports

By Kay Gilman

The lady is a champ

Jean Balukas is nineteen years old, and she's already the number-one woman in the world at what she does best—which is to play pool.

She began shooting pool, a pastime usually associated with dusty billiard lounges overhung with the masculine reek of cigar smoke, at age four, coached by four older brothers. By the age of nine, she was competing in the U.S. Open Tournament—Women's Division; at thirteen, she won the competition, defeating a fifty-year-old grandmother who had held the title for five straight years. Ms. Balukas, as of 1978, has won the U.S. Women's Open title for six straight years.

She's been victorious in the Women's World Tournament for the past two years, establishing herself as the preeminent female player in the world. Last summer, she became the first woman ever to qualify for the World Open Pocket Billiards Championship, pitting herself against the world's top fifteen male players. She defeated Earl Herring, 1977's fourth-place finisher, then lost her next two matches.

"In pool, the men are better," admits Jean, "and they know it and act it. I think I earned some respect when I won the match I did and I honestly feel that if I were as serious as the men about pool, I'd beat some more of them. They play every day, whereas I practice only three or four weeks before a tournament."

What's a gifted natural athlete—she's won about $50,000 so far in the Women Superstars Competition—to do if there aren't enough tournaments and money to make a living doing what she does best? She finds another sport, one that offers the possibility of financial reward.

"I've already achieved everything I set out to do in pool," says Jean, "which was to break the record for the most consecutive wins in the U.S. Women's Open and to win the World Championship. I want a career in active sports, so I've taken up golf."

"Taking up golf," for Jean Balukas, involves playing one or two rounds per day, every day, with a coach in constant attendance. At the end of four months at the sport, she was shooting in the low 80s, with the LPGA tour as her ultimate target.

(What's News, continued on page 58)

Billiards superstar Jean Balukas: breaking into a mostly male sport



PHOTOGRAPHED BY SARAH MAYON AT THE HALL OF MIRRORS VERSAILLES



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WHAT'S NEWS, WHAT'S COMING

Tv

By Diane English

Extra special season

It's the Thanksgiving month, and time for television to look back and count its turkeys. For those new series that laid one too many eggs, death by cancellation has already been ordered. But just as we begin to lose faith in the old tube, television buoys us up with a time-release of specials. And this is going to be a record year for specials programming: Collectively, the networks will spend $90–$95 million on made-for-TV movies; NBC is preparing seventy-five hours of mini-series; ABC and CBS will produce a combined total of almost two-hundred hours of entertainment specials.

The networks will spare no expense trying to win our attention. But can they buy our love? Could be. The 1978-79 specials lineup sparkles with potential.

"Quality television" is the buzz word at NBC as Fred Silverman spruces up the network's image. Its *Hallmark Hall of Fame* series, now in its twenty-eighth year, has lured a superstar writer and a superstar actress back to television. Arthur Miller has written *Fame* especially for television, describing it as an hour drama ". . . about the ironies of being famous, particularly a famous writer, and more particularly in the United States." *Fame,* starring Richard Benjamin and José Ferrer, airs November 30.

Then, Elizabeth Taylor makes a rare television appearance in *Return Engagement.* Wearing Edith Head costumes, backed by Borris (*West Side Story*) Leven sets and a James Prideaux script, Liz plays a juicy role as a one-time star on the musical stage. Her co-star is Joseph Bottoms.

In the mini-series department, NBC has *A Woman Named Moses,* a four-hour historical drama starring Cicely Tyson as abolitionist leader Harriet Tubman; and *From Here to Eternity,* a full six-hour adaptation of James Jones's massive novel. Also, look for Nancy Walker as God (!) in *Human Feelings,* and variety specials starring Chevy Chase, Steve Martin, and Bette Midler.

At ABC, the big news is *Roots: The Next Generation.* Producer David Wolper insists that the new *Roots* is not a sequel, but "a continuation. We have four more generations to do." *Roots: The Next Generation* will move through the turn of the century, two world wars, and into the 1970s with a brand-new cast.

Also on the ABC roster is *Ike,* starring Robert Duvall as Gen. Dwight D. Eisenhower; and a new *ABC Theatre* production selected from the best original works submitted to the Eugene O'Neill National Playwrights Conference.

CBS seems to be the best thing to happen to authors since the electric typewriter. Look for best sellers such as Irving Wallace's *The Word,* starring David Janssen; Brooke Hayward's *Haywire;* John Dean's *Blind Ambition;* and Judith Krantz's *Scruples.* CBS has even optioned the illustrated best seller, *Gnomes.*

Of particular interest on CBS: George Cukor directs Katharine Hepburn for the tenth time in their distinguished film careers in *The Corn Is Green,* the story of an English woman's gallant struggle to educate youthful Welsh coal miners. Adapted from the play by Emlyn Williams, *The Corn Is Green* was filmed on location in Wales.

For those who might miss the tacky pageants, trashy novelizations, and endless awards shows, there's still plenty of that. But this year we've got the good stuff, too.

MORE TV SPECIALS:

Global Paper: The Fight for Food: PBS, November 12, 13, 16. This three-part program, an in-depth investigation of world hunger, marks the beginning of a three-year series that will examine such topics as aging, world cities, and civil liberties.

Mickey's 50th Birthday: NBC, November 19, 7:00 P.M., ET. America's favorite mouse hits mid-life with a birthday bash that promises to be one of Walt Disney Productions' most lavish specials. Some sixty celebs ranging from Bob Hope to Burt Reynolds to Minnie herself recap Mickey's life, including his 1932 Oscar.

The Good Doctor: PBS, November 8. Richard Chamberlain, Lee Grant, Ed Asner, Bob Dishy, and Marsha Mason are the perfect ensemble in Neil Simon's "The Good Doctor," a collection of vignettes based on humorous Chekhov short stories. Simon adds his own brand of wit (which occasionally doesn't mix), but all in all a very entertaining package. Chamberlain is outstanding.

Collecting

By Judith Goldman

Praise for pewter

Romans made pewter; medieval kings set it on grand tables, and so did prosperous American colonists. Pewter is an alloy of tin and copper, tin and lead, but always tin and something, depending on where the mixture was made and when. Its history is complicated. Since the Bronze Age, pewter has been produced in almost all countries and forms. Still, the large subject is worth mastering. A great piece of pewter has a spare sturdiness, a robust simplicity.

Pewter is a practical acquisition. One can eat from a nineteenth-century pewter plate, serve soup in a porringer, drink ale from a tankard. Pewter's also immensely decorative; its matte glow looks stark on dark tables, warm on white walls, best against old wood. Pewter is an understated, New England taste. "Pewter collectors," says Connecticut dealer Constance R. Williams, "like functional design. They acquire American furniture, while collectors of sterling silver are apt to prefer elaborate Continental pieces."

Rare pewter in good condition can be expensive. Today's scarcest pewter was made in Europe before the seventeenth century and in pre-Revolutionary America. Because the British limited the exportation of tin to the colonies, little pewter was made; today, a pre-Revolutionary tankard can cost between $10,000 and $12,000.

But American and English nineteenth-century pewter remains abundant and relatively inexpensive. Collect table settings. Plain eight-inch English pewter plates can start at $65. Rarer American plates begin at $225. Follow plates with beakers, candlesticks, small six-inch basins, and a cider pitcher. The scarcest dining-room acquisition is a pewter chandelier.

Before buying anything, study the field. Pewter is often misrepresented. New pewter can be made to look old. Avoid spoons; old spoon molds are still available. Beware of English reproductions with hard-to-read marks. There are safeguards for collectors. Find two out-of-print bibles on pewter: Leslie I. Laughlin's *Pewter in America, Its Makers and Their Marks* includes a chapter on every maker of American pewter; Howard Cotterell's *Old Pewter, Its Makers and Its Marks in England, Scotland and Ireland,* catalogues English pewter. And remember, old pewter feels lighter than new pewter.



"'Fifties fashion" as Cecil Beaton saw it; photos are on sale at Sotheby Parke Bernet

MORE COLLECTING:

Best source for American pewter: Thomas D. and Constance R. Williams in Litchfield, Connecticut, have an inventory of over five hundred pieces. Sotheby Parke Bernet and Christie's, New York, sell pewter in their American decorative arts and furniture auctions.

Photographs by Beaton: A year ago, Sotheby's Belgravia, London, bought Cecil Beaton's photographic archives. On November 8, Sotheby Parke Bernet, New York, holds the first American auction of these society, fashion, and celebrity portraits (which Beaton took mainly for Condé Nast). Included: photos of Mr. and Mrs. Robert F. Kennedy, Tom Wolfe, Andy Warhol, and Jean Cocteau.

A Gallery of American Samplers: The Theodore Kapnek Collection. This comprehensive exhibition at New York's Museum of American Folk Art includes over one hundred twenty "working" samples of alphabets, numbers, and pictures, stitched by schoolgirls against plain and complex backgrounds.



ann taylor ...a fashion experience

NEW YORK CITY, 15 EAST 57 MANHASSET CHICAGO SKOKIE NORTHBROOK WOODFIELD BOSTON BRAINTREE PEABODY NATICK BURLINGTON CHESTNUT HILL CAMBRIDGE WARWICK
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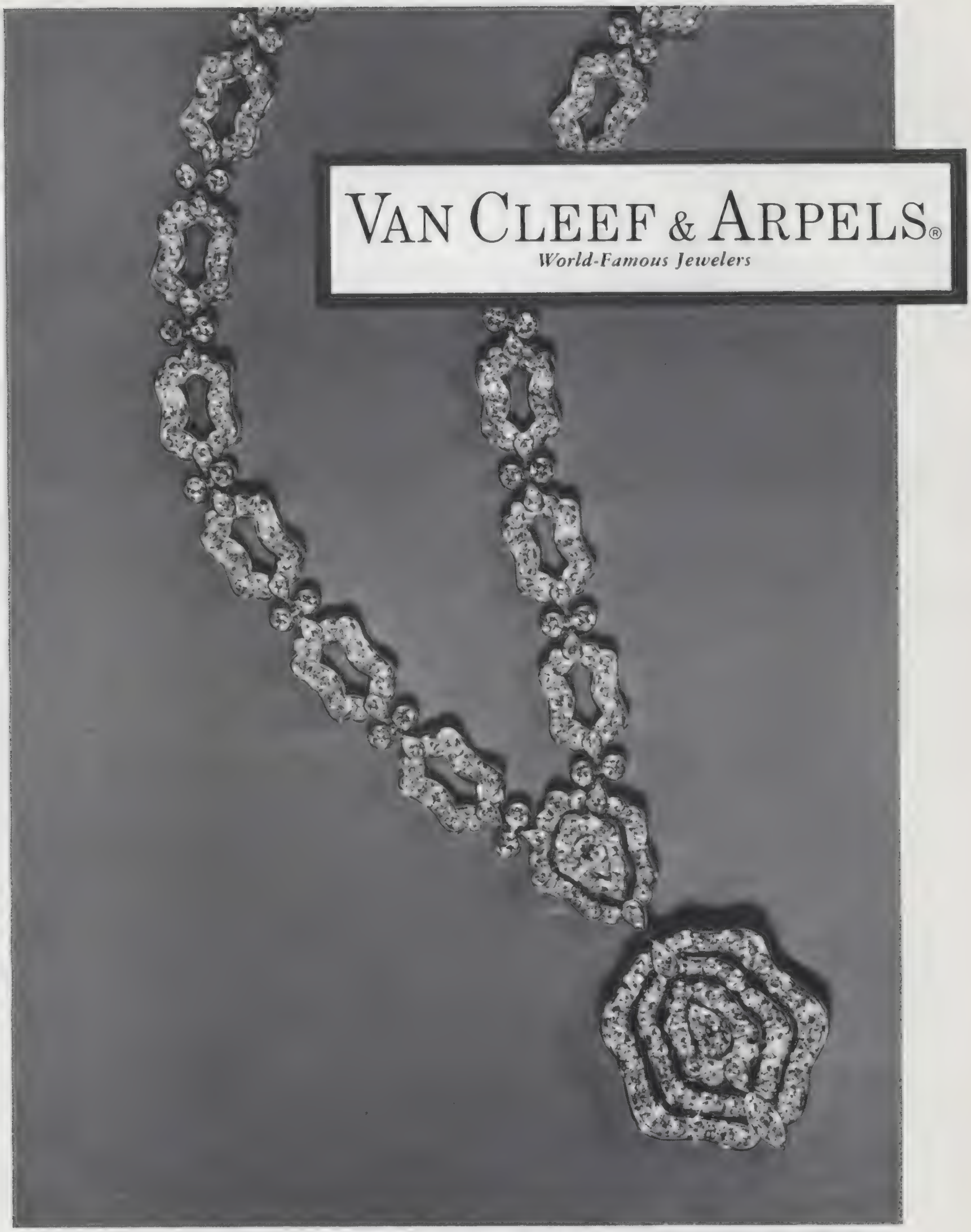
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The makeup invention that does so much.

Triple Scientific Effect. This dewy–but never greasy–color helps prevent moisture loss; adds its own moisture to your skin; and, in humid air, even attracts moisture right out of the air.

Environment Adjusted. Your skin retains moisture whether you're in the cruel sun or harsh wind or inside a mean, moisture-drying heated room.



Lasts and Lasts. Color stays true and looking new.

Beautiful. Actually diffuses light, makes your skin look flawless and translucent.

Hmmmmmmmm.

Moisture Reservoir by Charles of the Ritz
Because you'd rather be yourself than anyone else.

Talking about... Art

Mouse-high buildings . . . a building-sized mouse . . . and a high-spirited woman who gave us a great museum

By Barbara Rose

Miniature worlds: archaeology as art

One of the most bizarre and unexpected developments in recent art is the sudden appearance—in the works of a variety of artists from all over the world—of scale models of urban environments that locate themselves somewhere between movie sets and archaeological displays of lost civilizations. Perhaps the oddest and most disquieting thing about these microcosms is that they represent civilizations in ruins, or else eerily deserted streets that recall science-fiction fantasies of a world in which body snatchers, purple people-eaters, giant ants, radiation fall-out, or some unnameable Thing from Outer Space has destroyed humanity. Scaling the world down to Lilliputian proportion, the artist takes a godlike overview and, with his fantasy of omnipotence, perhaps veils the sense of impotence in an apocalyptic view of man's current prospects.

Two years ago, New York's Museum of Modern Art brought attention to the phenomenon of archaeology as art with an exhibition of Charles Simonds' environmental clay construction of a lost civilization of "little people" who built structures resembling early Pueblo Indian cave dwellings. The work's allusion to a civilization that had, for mysterious reasons, become extinct had undeniably apocalyptic overtones, echoed in MOMA's recent exhibition of *Ausée*, a 16½ x 32½-foot model of a miniature city constructed of thousands of pieces of burnt wood. Like Atlantis, ancient Crete, and the Indian village of Mesa Verde that may have inspired the mythical *Ausée*, according to its creators, French artists Anne and Patrick Poirier, *Ausée* was reduced to ruins in a mysterious calamity and abandoned. The implied caution in *Ausée*, that our own civilization may find itself in a similar condition, relates the Poiriers' complex construction to a whole range of "art-fiction" projects that are increasingly popular with young artists who make pessimistic projections of how the future may view us.

All art is, to some degree, rooted in children's play, but it is strange how much the theme of dollhouse or the model-airplane/model-train miniature world occupies the artistic imagination today. Take, for example, the current exhibition at the Whitney Museum of American Art in New York: a room-sized scale model *(right)* of a city block at night, titled *Inner City; An Environment* by California artist Michael McMillen. As bereft of human presence as a Photo-Realist painting, McMillen's seedy back street, with its tiny TV, blaring radio, massage parlor, and pool hall, could be any American industrial slum. But the tape of art talk issuing from the artist's studio lets us know that the street McMillen is portraying, in a kind of vicious contemporary American scene, is probably Santa Monica, where McMillen lives and where art and porno live happily side by side.

McMillen's details are so perfectly documented that we get the idea that the artist has great quantities of time, if not money, to burn. *Inner City* looks like a contemporary ghost town, ready for a disaster to be staged by that great director in the sky. What these artists make you think about is not very comforting but make you think, they do—and isn't that what the avant-garde used to be about?

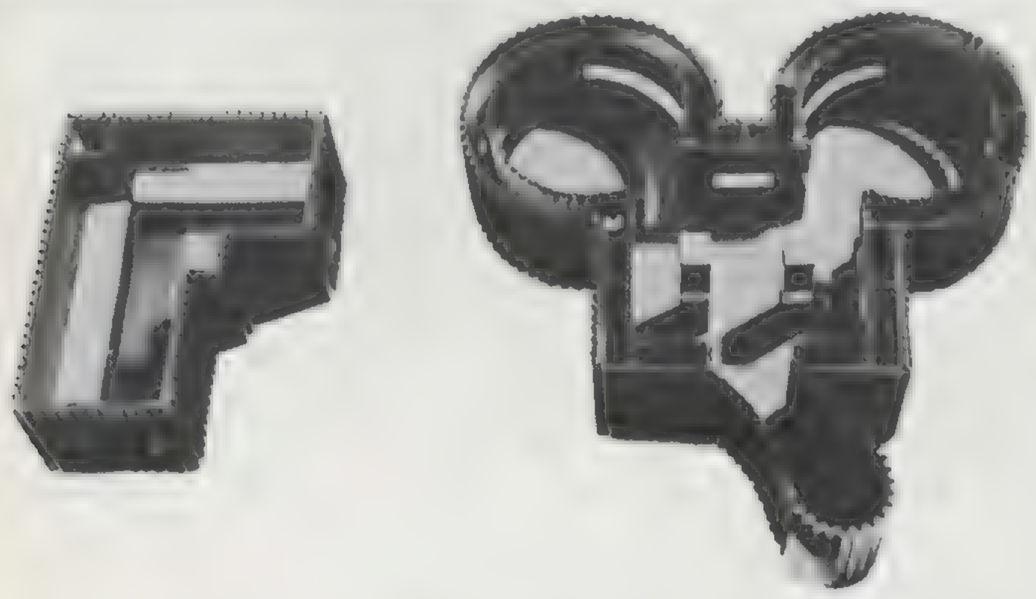


California artist Michael McMillen's "Inner City" miniaturizes an entire city block

Return of ray gun, or the mouse house is home again

When we look for antecedents for miniature-model art, Claes Oldenburg's scale models of real objects and real places are an obvious point of departure. This pioneer of environments created total works of art relating to the Street, the Store, the Home, and the Factory—contemporary man's total context. Now, two of his most ambitious projects—The Mouse Museum and its Ray Gun Wing—are coming home to New York after a national tour that began in 1977. On view at New York's Whitney Museum of American Art until November 26, the two buildings house related collections of miniature objects—often toys—that rise from two ubiquitous American themes: Mickey Mouse and guns.

The references to kitsch and violence as the dominating characteristics of American pop culture have not lost their sting. Oldenburg's art, rooted in the artistic climate of the 'sixties, draws on life but does not confuse art with life. The spectator is invited into a real environment that requires actual participation, but the objects are set off in display cases. Today, these distinctions are not so clear, and the direction Oldenburg explored has been taken to lengths he himself could never envision. In the 'seventies, the life and vitality of pop culture has soured to a deadened commercialized repetition, leaving younger artists with a view that is more deadly in its documentary description than Oldenburg's satirical irony.



The Mouse Museum (near left) houses pop culture artifacts assembled by its creator, Claes Oldenburg; enlarged with a new Ray Gun Wing (far left) containing objects related to that ubiquitous American macho fetish—the gun—it celebrates and satirizes popular culture.



Sculptor, fashion plate, patroness of the arts, Commodore Cornelius Vanderbilt's great granddaughter, Gertrude Whitney (right), in a 1914 tableau; photograph from a new biography.

Baumann/S.C. Burden Rephotograph

ART BOOK OF THE MONTH

B.H. Friedman and Flora Irving Miller's new biography of Gertrude Vanderbilt Whitney, socialite, sculptor, and patroness of the arts, is full of information, insights, and gossip. Harry Payne Whitney's stylish and high-spirited wife, among other things, patronized Poiret, loved costume balls, sculpted and cast gigantic figures — including a Buffalo Bill monument based on a real cowboy and horse who posed in her MacDougal Alley studio — and founded an artists' club that turned into New York's Whitney Museum of American Art. Excerpts from Gertrude's diaries and wonderful period photographs of her in outlandish fancy dress make this book quite irresistible. (*Gertrude Vanderbilt Whitney*, Doubleday.)



He's been my designer and he's been my friend. Now Oscar de la Renta is also my fragrance.

Oscar de la Renta parfum and eau de toilette, created and bottled in France.

Oscar de la Renta



Location: the Fortress of Peter and Paul, Leningrad.

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Lynx à la Russe.

We purchased the best pelts available in Russia. Took them home for the finest workmanship and returned to Leningrad to photograph this magnificent coat of natural Russian lynx bellies. It's just one from our collection of Russian lynx coats, 25,000.00 to 150,000.00. Fur Salon

Neiman-Marcus

Fur origin: Union of Soviet Socialist Republics

DALLAS FORT WORTH HOUSTON BAL HARBOUR ATLANTA ST. LOUIS CHICAGO WASHINGTON, D.C. NEWPORT BEACH

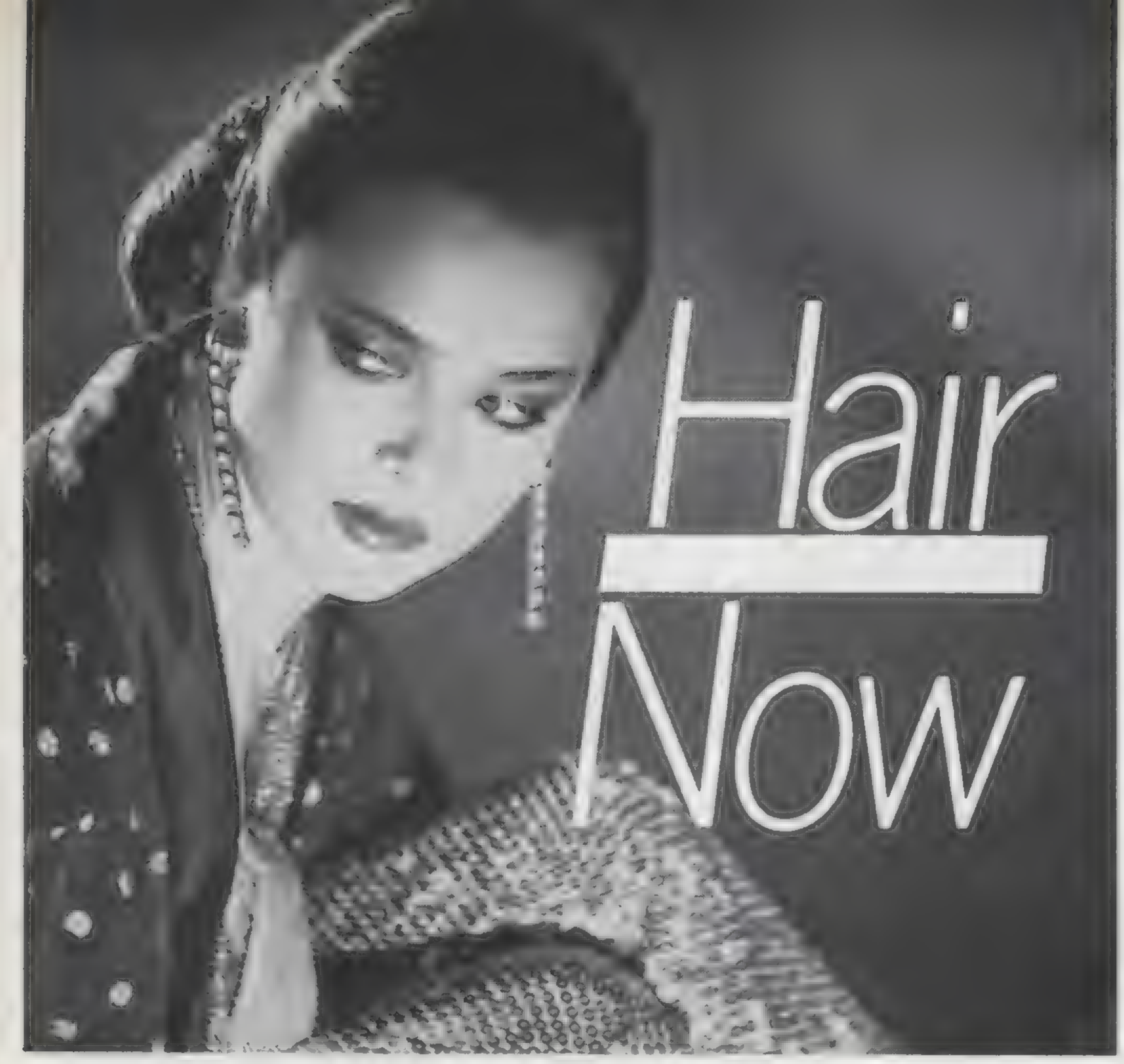
As a woman, developing and maintaining your beauty requires time, commitment and discipline. And that's especially true when it comes to the care of your skin. Understanding its complex nature and how to deal with it are basic to keeping it clean, healthy looking and beautiful. No magical cream or secret potion can produce the results you get from daily skin care with the right mix of scientifically formulated preparations.
This is the philosophy of Erno Laszlo Skincare. Based on your answers to some important questions, a skincare ritual using our exclusive formulas is designed for your needs by a trained Erno Laszlo specialist.
But its success depends upon you. Faithfully following the ritual means devoting ten minutes a day to a proven system that cares for your skin. Clean, healthy looking skin doesn't happen by magic. It begins when you meet with an Erno Laszlo specialist.

The Erno Laszlo Institute

There are no short cuts to clean, healthy looking skin.



Imagin



To own! A versatile real-hair switch (braided, *right*) from Kenneth that can be twisted into a braided chignon or rolled into a smooth one (look *right*). It's light, which means it sits comfortably on your head. About $125. Kenneth, 19 E. 54 St., NY.



New at night

Special looks for special evenings

All-out glamour! Ornamentation! You're seeing it in fashion, in beauty — in hair. Keep your eye on little evening hats, jeweled combs. Tuck "diamonds" in hair that's sleek. Small-head looks are perfect now. Big photo, above: Christiaan's braid-wrapped chignon, with a large rhinestone pin for adornment. From Van Allen. Valentino turnout. Rhinestone drop earrings, Joanne Cooper & Peter M/Design Studio. Other accessory and fashion information, next to last pages.





Three ways to add shimmer, shine — fun! — to hair. Pale blonds: for pretty iridescence, shampoo in Miss Clairol's Spring Honey — glorious color! . . . Think hats. The charm — flirt! — of a hat-as-a-jewel, for instance; e.g., Don Kline's black-velvet-and-crystal-beaded surprise, at right . . . . And jewels. Below, "diamond-and-ruby" pin clipped in chignoned hair, Van Allen. Hair, Christiaan.

● *Backswept hair — in New York, in Paris. The line is smooth and follows the shape of the head, with a chignon effect. One way, wrapped as the Nardi salon in NYC does it, illustrated, above left (143 E. 57 St., New York 10022, 212/421-4810). . . . Another way, braided, as Carita does it in Paris, above right.*



MORE GOOD NEWS: THE NEW SELIGMAN & LATZ BOOKLET, "THE TRAVELING WOMAN'S GUIDE TO BEAUTY SALONS" THAT LISTS THEIR SALONS ALL OVER THE MAP — THE UNITED STATES, CANADA, AND EUROPE. GREAT FOR TRAVELING — AND TO TUCK AWAY IN A TRAVELING BAG, SO WHEN YOU NEED IT, YOU HAVE IT! FOR A COPY, WRITE: SELIGMAN & LATZ, DEPARTMENT V, 666 FIFTH AVENUE, NEW YORK, NEW YORK 10019.



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Photo Ron Capobianco

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the two things you need to dress up a room ...
pioneer and diane von furstenberg

One thing. Sound ... the way Pioneer does it. Pure Pioneer.
High fidelity components made for each other, brought together for faithful musicality. Systems designed for lifestyles.
Advanced high wattage systems with the power to give your rooms rhythm.
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The other thing . Fashion ... the way Diane does it. Soft, sensual, on the romantic side but with a versatility that made her famous.
Clothes that can take you straight through the day, from your wake-up call until the beguine begins.



Page Left. Diane adds her touch to rayon crepe and comes up with a perriwinkle floral wrap, 4 to 12, 110.00.
Pioneer's Component Ensemble with SA 6500 Amplifier, TX 5500 Tuner, PL-512 Turntable,
two XD-11 Speakers and SE-204 Headphones, 30 watts per channel,*
500.00. Optional CTF 505 Cassette Tape Deck, 190.00.
Page Right. A simple black slip, silk crepe de chine. 4 to 12, 118.00.
Play it again, Pioneer's; SX 890 Stereo Receiver 60 watts per channel; PL-514X Turntable and
XD-11 3-way Speaker System, 800.00. Optional CTF-900 Cassette Tape Deck with four memories, 450.00.
Diane's fashions: Beekman Dresses, Third floor, New York.
Pioneer: Radio/TV, Sixth Floor, New York.

*minimum at 8 ohms from 20 Hz. to 20,000 Hz. With no more than 0.1% THD on SX 590, 0.05% THD on SX 790.
For a copy of the manufacturer's written warranty prior to purchase, write:
P.O. Box 2023, F.D.R. Station, New York, New York, 10022.

bloomingdale's



the sights of diane von furstenberg
the sounds of pioneer

Talk about classics! In unison. The lady who started with a simple wrap dress and showed you how to wear it. Luxuriously but with nonchalance. Oh, what a little wrapping can do. And Pioneer ... it fills your room like a fine fragrance, discreetly but magnificently. Pioneer High Fidelity, they take a tweeter and woofer add the magic of electronics and turn it all into a stereophonic architectural wonder.

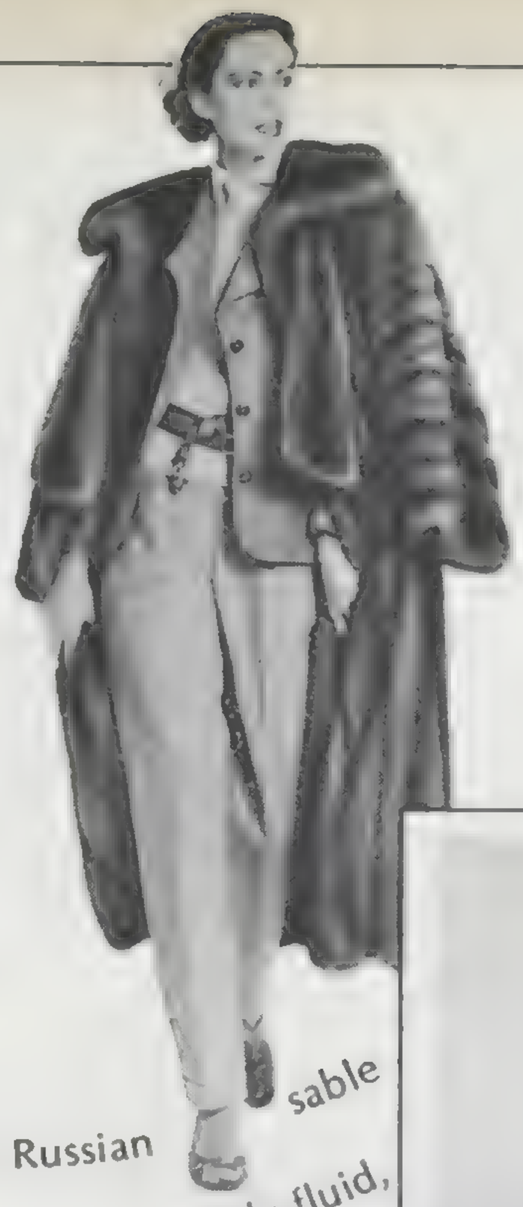
Diane's fashions and Pioneer available in Garden City, Fresh Meadows, White Plains, Riverside Square-Bergen, Short Hills, Stamford, Tysons Corner, White Flint and our new store in Chestnut Hill near Boston.
Pioneer also available in Jenkintown and Manhasset.



Page Left: What you see: Bold-shouldered tunic and narrow pants in purple or black "Amanti", a new free-falling matte jersey of Celanese Arnel® triacetate and nylon, developed for Diane, 4 to 12, 150.00.
What you hear: At Pioneer they bring it back alive making the audible ... incredible.
SX 590 AM-FM Stereo Receiver with 20 watts per chanel,* PL-512 Turntable and XD-6 2-way Speakers, 450.00.
Page Right: When sultry afternoons call to you, a shawl collared silk wrap, á la lounging kimono.
White-on-white silk jacquard leaf print, 4 to 14. 150.00.
Pure Pioneer with SX 790 AM-FM Stereo Receiver with 45 watts per channel,*
PL-514 Turntable and XD-10 3-way Speakers, 650.00.
Diane's fashions: Beekman Dresses, Third Floor, New York.
Pioneer: Radios/TV, Sixth Floor, New York.

*minimum at 8 ohms from 20 Hz. to 20,000 Hz. With no more than 0.3% THD on SX 590, 0.05% THD on SX 790.
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The absolute





Photography Murray Laden

Fur Salon

SAKOWITZ

HOUSTON AMARILLO SCOTTSDALE



Last night I did two things I've never done before...

one was wearing Geminesse.



Perfume, Perfume Spray, Cologne, Cologne Spray.

Designed by Edie Gladstone.

We recommend
Wonlite

Photographed at TAVERN ON THE GREEN, New York

The outfit is brand new.

The blazer is one year old.

Somehow the strange thought got around that being fashionable is a function of replacing old clothes with new clothes. And, to follow that line of thought a little further, the more fashionable you wanted to be, the more old clothes you would have to throw out and the more new clothes you would have to buy. Sounds expensive.

Well, luckily for us all, it's not true. The truth is that being fashionable comes from what you wear, not how fast you throw it away.

And that's what Breckenridge is all about. Clothes as investments, not as fads.

Long-term investments in looking great. Classics, purely and beautifully styled. So they keep looking great year after year after year.

That's why we have the guts to show not only new Breckenridge designs in this ad, but one that's a year old.

The new: the Trouser Pant with Belt, a $47 investment. The Shawl Collar Shirt, a $39 investment. And the Vest, a $42 investment.

The Blazer is over a year old . And it still has a long beautiful life ahead of it. (Incidentally, if you buy it today it's $85.)

And, one last thought. All the money you save by not replacing your clothes every year, can go into a bigger wardrobe, more accessories, or even a fashionable vacation.

Which all proves something ridiculously obvious. The more you keep, the more you have.

The Trouser Pant and Two Button Blazer are 93% Fibron Rayon and 7% Silk. In Blush Peach, Natural, and Perrier. Sizes 4 to 16. The Vest is 100% Polyester. In Peach Stripe, Natural Stripe and Perrier Stripe. Sizes 4 to 16. The Shawl Collar Shirt is 100% Polyester. In Blush Peach, Natural and Perrier. Sizes 4 to 16.

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Invest in breckenridge



Hair Now

Holiday rev ups



Treats — and treatments for your hair

Does your hair look just plain boring? Perhaps a little "glossing" is what you need. It's a brilliant idea Clairol's come up with — of mixing their special salon lightener and brightener (Luminize is its name) with Clairol Beautiful Browns, to give you a terrific new burnished look they call Sienna. Leslie Blanchard has the recipe. Ask him to whip it up for you at the Private World of Leslie Blanchard in NYC (212/421-4564).

● *Could your hair do with a little more body? More texture? More shine? The Pantene people have just the thing — a super new cold wave called — and this says it all — The Pantene Conditioning Wave with Placenta-type Amino Acids. It improves texture, makes hair look gleamier, more luxurious, wavy — a little or a lot. And then? They've a terrific Vitamin Moisturizer with Protein — to help maintain hair's natural moisture balance, too. Which goes far to keep your hair in shining good health. From Pantene's Supreme collection of salon treatments.*

Were you ever told your hair was round? Or flat? And can you think of one good reason why it makes any difference in your life? Well, it seems that round hair is receptive to dyes and perms — and flat hair isn't. So color takes differently — so does curl. Maximus, 2075 Merrick Road, Merrick, NY 11566, analyzes hair first so that they can control the color or curl exactly.

You need a neat nape to carry off the pretty new lifts of hair — chignons, braids, retro rolls, what you will — that are on for evenings now. And if your hairline is a bit fuzzy in back, you can have it all tidied up very pleasantly — in one Il Makiage waxing (107 E. 60 St., NYC). $5.

LOSS OF MOISTURE — THAT KEY WORD! — MEANS DULL, DRY, BREAKABLE HAIR. REVLON'S SOLUTION: A NEW MOISTCURE HOT MOISTURIZING TREATMENT THAT, THEY CLAIM, STRENGTHENS AND REBUILDS THE HAIR'S KERATIN STRUCTURE. RESULT? MORE SPRING, BOUNCE, HEFT. NEW FROM REVLON, TOO: A SUPERFAST HOT PERM, CHOCK-FULL OF CONDITIONERS, THAT TAKES AS LITTLE AS TEN MINUTES TO TOSS CURL INTO YOUR HAIR.

Plump up skinny hair at home with Max Factor's Tried & True Hair Thickener. You simply shampoo and towel-dry hair, then massage the Thickener in. It fills, coats each strand, gives you hair with more weight, more body.

Large photo, above: Earrings, Yves Saint Laurent for Carnegie. Store information, next to last pages.









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the new perfume from André Courrèges...his most intimate creation.
Perfume • Concentrated Cologne • Spray Mist

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Necklace prices ranging from about $45.00 to $250.00. For the name of the fine store nearest you write Majorica, 16 East 40th Street, New York, New York 10016.

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What becomes a Legend most ?



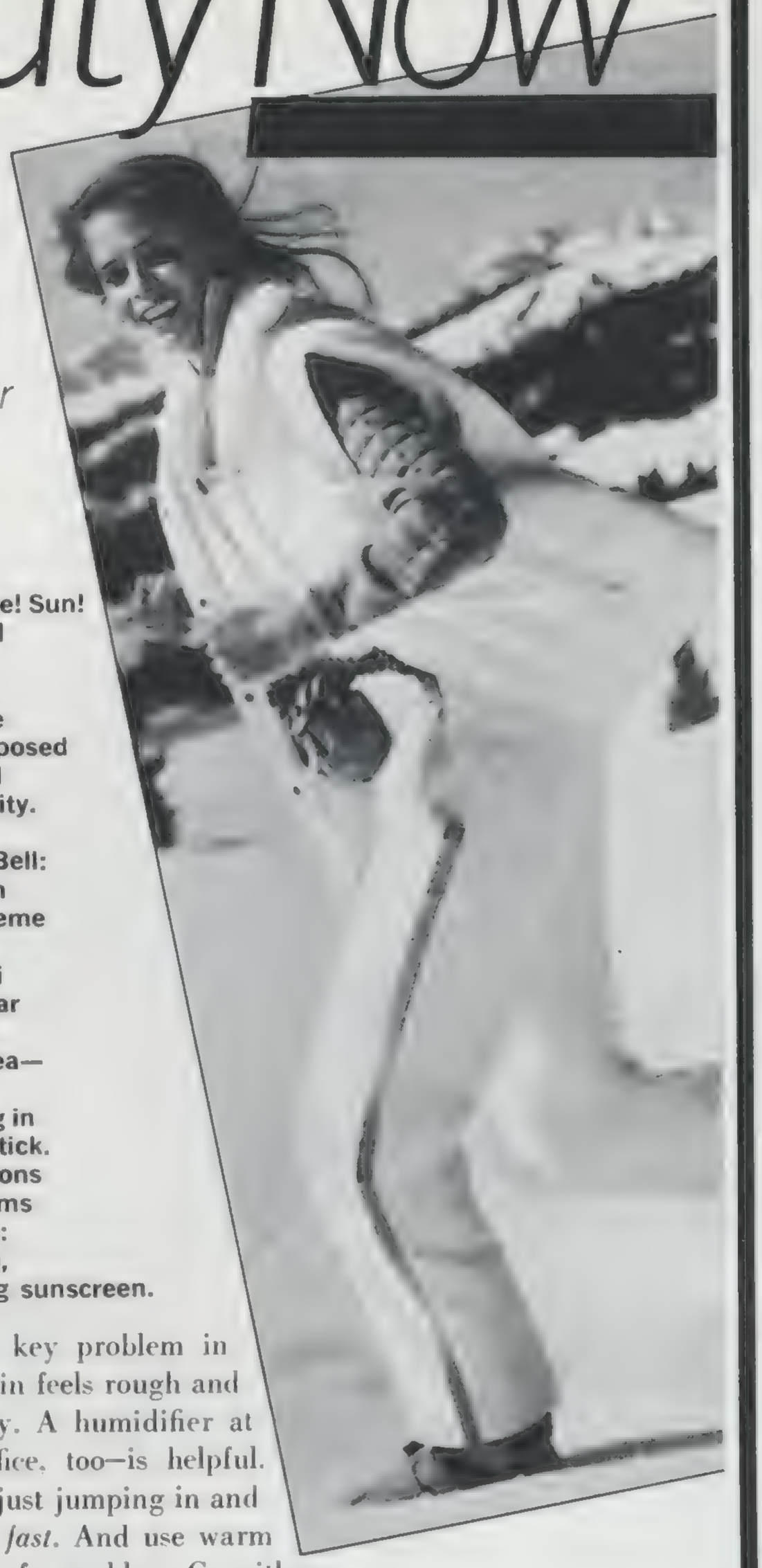
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Beauty Now

Weather-proofing

What's needed is a barrier to protect your skin



Cold! Wind! High altitude! Sun! If you ski, you're up against all of these things—and they all take their toll of your skin. Most at risk, of course, are the areas which are constantly exposed —so that means your face and your hands are your first priority. Serious skiers go for this slope-tested trio from Bonne Bell: Weatherproofer, with a built-in sunscreen; High Altitude Extreme Weather Creme, for fighting windburn and chapping; Kristi LipCote (one Sun Valley regular we know swears by it).
. . . Blistex is another great idea—at any altitude, anywhere. It smooths in seconds, sealing in moisture—alone or under lipstick.
. . . Most "everyday" foundations aren't based on coming to terms with the elements. One that is: Allercreme's Reflecta makeup, with moisturizers and a strong sunscreen.

● **Moisture loss** is the key problem in winter. This is why your skin feels rough and red and chapped and itchy. A humidifier at home—and one in the office, too—is helpful. Another thing that's good: just jumping in and out of the tub. or shower, *fast*. And use warm rather than hot water—less of a problem. Go with a soap made to protect—Alpha Keri is one that dermatologists often prescribe.

In winter, oily skin needs a cleanser that can do the job without stripping away the oils that seal in moisture. One like Noxzema's Antiseptic Cleanser—it's astringent, but careful. . . . And to moisturize dry skin, a new rescue cream: Dorothy Gray's Penetrating Skin Supplement Swiss Creme Formula.

Share this with your husband: Self-Defense by Max Factor. It guards against pollution, sun, moisture loss. . . . Give this to your husband: Sheldon Simon's new protection system for shaving-stripped skin. Neiman-Marcus.

Don't slough off on sloughing because it's winter. But do scrub gently —with, say, Jeanette Coburn's Slo-Peel (juicy with aloe). . . . News for Buf-Puf buffs: the sponge now comes all set with a moisturizing Beauty Cream and a Beauty bar of soap in a Buf Beauty Basics kit. . . . Want smooth elbows? Try elbow grease and Elancyl's French Massage Cream.

Above: **Emanuel Ungaro jumpsuit. AMF Head sweater. Fashion information, next to last pages.**

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Kessler's	Birmingham, AL
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Towne Fashions, Inc	Phoenix, AZ
Bel Aire Shop	Tucson, AZ
Feinstein's California Apparel	Little Rock, AR
Cohen's Fashion Shop	Pine Bluff, AR
Helft's	Beverly Hills, CA
Sanderson's	La Jolla, CA
Helft's	Los Angeles, CA
Jon Robert	San Francisco, CA
Brooks Fauber	Boulder, CO
Julian's	Fort Collins, CO
Lewis & Thos Saltz	Washington, DC
Ruth Chagnon	Delray Beach, FL
Bolun s	Jacksonville, FL
Harold Grant (All Stores)	North Palm Beach, FL
Isaacson's	Atlanta, GA
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Carroll's (All Stores)	Boise, ID
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LeVines, Inc	Skokie, IL
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Opdyckes .	Streator, IL
Aimee, Inc	Winnetka, IL
Fishman's	Fort Wayne, IN
Davidson's	Indianapolis, IN
Tussey's	Muncie, IL
Harriet's	Richmond, IN
William Mundy	Davenport, IA
Chasnoff-Wichita	Wichita, KS
She Designs For Her	Louisville, KY
Gus Kaplan	Alexandria, LA
Miller Brothers	Baltimore, MD
Baylin's	Fitchburg, MA
Fredl's	Springfield, MA
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DuVall s	Kansas City, MO
Doyle's	Billings, MT
J Bragg's	Lincoln, NE
Topp's of Omaha	Omaha, NE
Solomon's	Concord, NH
Lillian Albus	Haddonfield, NJ
Bellow's	Princeton, NJ
Frederick's Spring Lake, Inc	Spring Lake, NJ
Honigsbaum's of Stuyvesant Plaza	Albany, NY
Aarons .	Brooklyn, NY
Tegler's	Buffalo, NY
Trencher s	Garden City, NY
Mary Kirkland	Painted Post, NY
Suburban Fashions	Rochester, NY
Harman Shops, Inc	Rockville Centre, NY
Ley's	Snyder, NY
L A Schulman	White Plains, NY
Tyler House	Raleigh, NC
Gazebo	Winston Salem, NC
Martin's Town & Country Fashion	Hamilton, OH
Van Aken Shop	Shaker Heights, OH
Lisa Stevens	Toledo, OH
Clothes Tree	Youngstown, OH
Jerome's	Oklahoma City, OK
Irene Herbert's Inc	Tulsa, OK
Nan Carlby	Allentown, PA
London's, Inc	Erie, PA
Junior Dress Shop	Harrisburg, PA
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Linton's	Pittsburgh, PA
Blum Brothers, Inc	Wilkes Barre, PA
Miss Baker, Inc	Providence, RI
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Helen of Memphis (All Stores)	Memphis, TN
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Lester Melnick, Inc	Dallas, TX
The Clothes Horse	Fort Worth, TX
Isabell Gerhart	Houston, TX
Polly Adams	Laredo, TX
Margaret's	Lubbock, TX
Jones and Jones	McAllen, TX
Schmidt's	Nacogdoches, TX
Julian Gold (All Stores)	San Antonio, TX
M O Simon	Victoria, TX
Town and Country Dress Shop	Waco, TX
Vogue	Lynchburg, VA
Naivette Shoppe	Norfolk, VA
Ardley, Inc	Richmond, VA
Samuel Spigel, Inc	Roanoke, VA
Naivette Shoppe	Virginia Beach, VA
Quality Shop	Charleston, WV
Brown's Apparel	Huntington, WV
Bee Frank (All Stores)	Appleton, WI
Clara Stone	Beloit, WI
Woldenberg's	Madison, WI
Jeanne Osmundsen	Milwaukee, WI
Friede's, Inc	Sheboygan, WI

Listed above are the Betty Cohn, Inc. Associated Stores.



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by
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Refer to adjacent column for store listings. For the store nearest you write to Dept. V at Raincheetahs a division of Naman Rainwear, 500 Seventh Avenue, New York, N.Y. 10018



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Leafs
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casual chic in mustard and oppos



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mink and casual ease in a subtle wild
rice cross mink blouson and
slimdown Canada Majestic Mink jacket.

Clothes: Eleanor Brenner Collection
Photography: Michael Doster
Hair: Victor and Rosario, La Coupe
Jewellery: Cartier

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HALSTON

PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE

В Ленингр

Inside Leningrad, 1978. This historic city is buzzing with excitement. For the very first time, the Russian government has invited an American fur couturier to photograph at some of Russia's most treasured landmarks.

It was a furrier's dream. And the Russians chose, quite naturally, Ben Kahn, the most prestigious of them all. First, he purchased the most magnificent Russian furs at the Sojuzpushnina fur auction in Leningrad. Next, they were elegantly fashioned by The Great Kahn.

Then, off to Russia, complete with heavenly Halston accessories and several million dollars worth of inspired Ben Kahn fashions. In Leningrad a Tass photographer and two of Russia's top fashion models joined the entourage and the most opulent furs were photographed at the most opulent sites in Leningrad.

Some of the styles on these pages went to the theater. The Kirov is the Lincoln Center of Russia. It's the home of the ballet and opera. A treasure of the world's classics are performed at the Kirov by Russia's outstanding artists.

Other fashions were photographed at the famous Hermitage, the intimate little Winter Palace of Catherine the Great. Breathtaking is the only descriptive word. The Grand Staircase (in photograph 3) is every inch marble. The statue in the background is hundreds of years old.

Still other fashions went to the Summer Palace, just outside Leningrad, where Peter the Great had his very own Hamptons. When it came to fun, he didn't fool around. This had to be *the* most plush gazebo in the world. The Chinese Room in photograph 6 is unbelievably beautiful. The gold looks like gold because it *is* gold. Ditto the ivory. And each piece is carefully inlaid (it took years.) Note the Music Room in photographs 2 and 4. The harpsichord was played by Russia's outstanding musicians. Imagine the chamber music that filled this room.

Now you know the locations. It's time to fall in love with these heavenly Ben Kahn fashions.



...рade: 1978



1. It's your basic white Russian Ermine Aren't you glad to see it back where it belongs, in the middle of the Throne Room at the Summer Palace!
2. Bourbon-dyed Russian Bukhara Karakul with a matching fox fling It's one of those new fur ideas that could start a revolution right here. Designed by Halston. Photographed in front of the harpsichord in the Music Room at the Summer Palace
3. This Golden Sable Trotteur is not-quite-coat, not-quite-jacket, all quite exquisite It's a wear-anywhere length that makes a magnificent entrance here on the Grand Staircase at The Hermitage
4. Betweeen Ben Kahn and Halston, black Bukhara Karakul never looked so good! The silver fox collar is the kind of touch that separates Ben Kahn from ordinary furriers Photographed in front of the fireplace in the Music Room at the Summer Palace
5. Off to the Kirov on opening night wrapped in a little Russian Golden Sable Shawl Don't you love the tails! (Another Ben Kahn touch)
6. When you want a white fur and you're tired of the same old ermine, switch to this Halston-styled White Russian Fitch The super-elegant Chinese Room at the Summer Palace is our backdrop
7. Another new Bukhara Another Halston This one is a Black-dyed Broadtail that manages to be plush and versatile at the same time. The doors to the Chinese Room in the background aren't exactly what you'd find at your neighborhood door store
8. It's the Queen of Furs again, this time a natural Golden Sable Jacket It's exactly what you need for that special evening at the Kirov Theater in the Czar's box

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to sensational



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LANCÔME
PARIS

People in fashion are talking about...

what's coming

The sane way to shop ...hats off —to hats! ...dressing by "Options" ...Tip-off— to the way a designer thinks

From California, home of many swimsuit manufacturers, comes, now, the American version of future life-on-the-beach: loads of string bikinis and minimal, most body-revealing maillots. But the big California news is in coverups: they barely exist. Swimwear accessories, instead, have evolved into entire lines of multi-use sportswear pieces—to take a woman from beach to jogging track to "supermarket jocking" to disco—clothes for an active, sports-filled life—or clothes that, at least, can fake it. . . .

"Funny little bits of veils, feathers, and fluff —more like hair accessories than hats"

Once, "personal shoppers" were strictly a luxury service for the harassed businessman or for the lady of ease who needed someone to "put her together"; or they were multilingual mini-U.N.'s, to guide foreign customers. But today, more and more, store services are being geared to a different client—the harassed businesswoman—who wants to shop in the sanest, least time-devouring way possible.

Bergdorf Goodman, in New York, is one of many stores with a new—or refocused—aimed-at-women shopping program. Theirs is called "Solutions at Bergdorf's," and it's headed by a clear-eyed fashion pro named Betty Halbreich. In Solutions' first month, clients (a number of them are young lawyers) have asked Ms. Halbreich to do everything from choosing a blazer to building a wardrobe.

What does Betty Halbreich see as a personal shopper's requirements? The ability to fit clothes to a modern woman's life style, she says, to know her options. Every day, she scouts the store. "I can tell you," says Betty Halbreich, "what's on every rack in every department."

John Anthony Options: That's the catchall name for a new collection by classicist John Anthony. Anthony, who has never gone in for licensing, who has put out neither sunglasses nor sheets nor blouses, and whose availability has only been in suits or total outfits—is opening up to basic, individual pieces. They're "clothes for the individualist," says Anthony; and that means taking what he does best—jackets, pants, skirts, shirts (about sixteen different components in all)—and making them in off-beat fabrics, in a raft of colors, basic or special. (For a look at John Anthony "Options," see pages 284-5.) These are pieces to be bought separately, worn separately—or together. "This isn't sportswear," says Anthony. "These are classic components any woman can use to get herself together." . . .

Cocktail hats—those whimsical hors d'oeuvres-y bits of veils, feathers, and fluff that created such a fuss at the Paris collections—may not have much to do with the average American woman's life style; but they're selling as though they did. Not just in NY but in Texas and LA, women are grabbing them for discos, for dinner. Don Kline, who makes the hats says: "The smaller they are, the easier they are for women to accept. They're more like hair accessories." Kline is so sold on this bejeweled-and-bewitching boom that he's turning part of his New York boutique into an old-fashioned luxury salon. His logic: "Nobody can resist trying on hats." . . . Or making them. Painter Eric Javits began a sideline hat biz four months ago—and he's already sold his hats (under the label Whittall and Javits) to Bonwit Teller, Bergdorf Goodman, Saks, and is planning a spring line. "I had a feeling it was the new wave," says Javits, "and it's fun." Are the hats like his art work? "Not at all," says Javits. "This is a completely different train of thought. I'd hate to think my paintings were this decorative!" . . .

Where do design ideas come from? From thin air, sometimes—or, more specifically, from a designer's latest high-altitude flight to Nome or Pago-Pago. Travel is a constant key to clothes; and travel is the key to a new show at New York's Fashion Institute of Technology: "1001 Treasures of Design—Collected from the Marketplaces of the World by Adele Simpson."

Adele Simpson, an indefatigable designer/traveler/collector, has been, by her own count, around the world at least three times. At each stop, she's collected memorabilia, ethnic costumes, uniforms, hats, dolls, books, textiles; she's stopped at local museums, libraries, food markets, the top bar—"that's where you find the best-looking people."

For years, she housed her unofficial "Simpsonian Institution" in a studio in her New York town house. Now, she's donated the bulk of her things to F.I.T.—"I wanted the students to see how a designer works, how fashion filters down to the American public." From this collection comes "1001 Treasures." (The show runs from November 10—January 6, then, appropriately enough, travels.)

The idea behind "1001 Treasures" is inspiration: a designer's source material and her adaptations. Included are a black-and-white Simpson-designed evening dress—and the Chinese satin jacket that inspired it. Or a child's painting of New York's skyline at night—and the resulting Simpson silk printed jacket dress. Ideas come from everywhere. "You have to look at beauty to make beauty," explains Simpson. "You don't always get it in your backyard, on Seventh Avenue." —KATHLEEN MADDEN

Are you ready for the shorts-life? In the Mediterranean, this summer, the best-looking women seemed to live in shorts—briefest or Bermuda, worn with a tucked-in T-shirt. With them, they pulled on soft cotton hats—the more wrinkled the better—and crumpled, narrow-lapelled blazers; over bathing suits went extra-sized cotton cover-up shirts or T's. (For more about the leggy look, see Vogue's Eye View.) At night, women wrapped jersey pareos over bikinis. The maillot, evidently, never made it to the Med, but bikinis took on their own turn —and a little bit of whimsy—with shells or tiny beads holding the suit sides together. . . .



Parfums Van Cleef & Arpels Paris

Burdine's Bloomingdale's Bullock's

Horoscope

By Maria Elise Crummere **November**

Aries: New-moon rewards. **Taurus:** A fresh identity. **Gemini:** Career switch. **Cancer:** Go with your imagination. **Leo:** The best times ever! **Virgo:** A message you can't ignore. **Libra:** Friends, everywhere. **Scorpio:** Happiness peaks. **Sagittarius:** Start-up time. **Capricorn:** Sudden security. **Aquarius:** You're on a high. **Pisces:** Business pressure

Aries
MARCH 21–APRIL 19

A new you surfaces! Your ruler, Mars, in Sagittarius exposes your spiritual side. As a result of your new thoughtfulness, you attract exciting people and circumstances you can use to your advantage. The month goes well until the 25th, when an unexpected event compels you to deal with a difficult situation. You are rewarded for your efforts at new moon, on the 30th.

Taurus
APRIL 20–MAY 20

You are finding the going troublesome, since your ruler, Venus, is in your opposite sign, Scorpio. A surprise on the 5th upsets you. The scene changes on the 11th and 12th, as you surround yourself with the right (conservative) group of friends. Then, you settle down as they give you their support. Do not blunder on the 19th and ruin everything. The new moon on the 30th brings you a fresh identity that enhances your career. This is the month to gather new people around you; throw off the past.

Gemini
MAY 21–JUNE 21

Your ruler, Mercury, is in Sagittarius (the sign of reporters) sending you in search of new ideas to explore. This is a good time to pursue a hobby such as writing or editing. Splendid news on the 9th. A disappointment on the 12th. A serious new proposal on the 17th could lead to an important career change. This would demand time and your undivided attention. Therefore, when making the decision, be sure you can really handle the change. The 23rd to the 28th is the best period for making plans. The new moon on the 30th carries a multitude of demands. Be sure to take them seriously.

Cancer
JUNE 22–JULY 22

You need Water signs to put you in tune with the outside world. The Sun (ruling power) and Venus (ruling love), both in Water Scorpio, bring social success. Uranus in Scorpio urges you to try to make new contacts and gives you the thrust that pushes you out of self-content. Best of all, reliable Saturn in Virgo (good to all Cancerians) makes you steady, dependable. The period from the 4th to full moon on the 14th is best for you. The new moon on the 30th in Fire Sagittarius leaves you dangling. Let your imagination take you on a spree.

Leo
JULY 23–AUGUST 22

You, who are eternally in love with life and love, will find this period especially fulfilling. With Mercury (ruling new contracts), Mars (ruling action), and dreamy Neptune all in Fire Sagittarius, your fantasies can now become realities. Best of all, you have "good-time" Jupiter in your own sign, overwhelming you with admirers and social events the first half of the month. Get back to business after full moon on the 14th, and complete your chores. By new moon on the 30th, you plunge headlong into a new whirl.

Virgo
AUGUST 23–SEPTEMBER 22

The first two days are troublesome. Let them pass. On the 5th, map out your plans for the month. As your ruler, Mercury, is in the speculative sign of Sagittarius, try to avoid making any important decisions at this time. Wait until your Mercury starts moving forward on the 27th before becoming involved in contracts or negotiations. The 12th is a disappointing day. The 17th has an alternating effect: it starts out dreamily, then suddenly an unusual event occurs. Mark it, because the event is symbolic and could spell out a new way of life for you.

Libra
SEPTEMBER 23–OCTOBER 23

Your ruler, Venus, is now in powerful Scorpio and could provoke minor problems. An unexpected situation comes up on the 5th that definitely needs resolving. Do so! Initiate a plan on the 12th; then, stay with it. You'll wind up regretting any extravagant spending or promises on the 19th. Venus remains in Scorpio all month and disrupts the peace on which you thrive. However, Jupiter, in your house of friends, saves the month, allowing you to revive old friendships and to enter into new ones. Pressures lift on the 30th; then, you can proceed with your program.

(Continued on page 102)

Elizabeth

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- Sparkle me, sequin me, [illegible] that you'll bring me those pretties designed so elegantly by BILL BLASS. Royal Robes makes them in wool jersey–ravishing, red as Rudolph's nose, and just right for my every holiday happening.
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HOROSCOPE

(Continued from page 100)

Scorpio
OCTOBER 24–NOVEMBER 22

A new feeling of power drives you to go after your objectives. Partners are strongly affected by your magnetic confidence. Surprising events should be handled carefully and immediately—before the opportunities they present slide away as quickly as they appeared. A major day is the 17th: This is the time to coordinate everything. Keep a low profile. Don't appear too confident or too independent so as to avoid envy from partners. Accept advice from others.

Sagittarius
NOVEMBER 23–DECEMBER 21

This is probably the busiest month of the year for you. You feel a need to resolve problems in your personal life. Mercury (ruling decisions) and Mars (ruling action) combine with Neptune (ruling inspiration) to make this an ideal period for you to function at top speed. You can no longer procrastinate over any ideas you may have pushed into the background. An ideal day to start a new push is the 9th. Do not make any promises on the 10th or 11th, however. A significant event on the 17th holds an important message for you.

Capricorn
DECEMBER 22–JANUARY 19

In July, your ruler, Saturn, changed signs and entered Virgo for a twenty-eight-month stay. Saturn will act to resolve your future, since it rules time. Organize your career and finances now. A speculative offering comes this month that could suddenly bring new security. Success depends on strong support, good counseling, your own professionalism, and proper timing. Use the 12th to select partners, and take care to avoid mistakes on the 13th. Be sure the entire project is completed by the 17th. Do not disagree with a dear friend on the 19th; the friend could be lost. From the 26th to the month's end, take time off and relax.

Aquarius
JANUARY 20–FEBRUARY 18

You're on a high, since your ruler, Uranus, is in Scorpio and in a most exciting aspect to the planet of vision, Neptune. Avoid making decisions, plans, or deals until after the 5th. The second half of the month—from the 14th to the 29th—is a history-making period for you; use it! The 17th is a significant day to make agreements or to sign papers. The 19th may disappoint you. End all speculation by the 25th. The new moon on the 30th helps you to focus.

Pisces
FEBRUARY 19–MARCH 20

Your natural inclination to drift or dream-travel is curbed this month by Mars, Mercury, and your ruler, Neptune, all pressuring you into business activities. Partners will try to get you to make an agreement on the 17th. Go ahead and agree. The 24th and 25th is a good time to sell your ideas and could bring an unusual windfall. The 26th is a day when you could strain a friendship by being tedious. The last day of the month finds you trying to cover too many bases.



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Show off your best dress whites, in elegant crepe-backed satin with a knife-pleated skirt. The important details? Navy sutash piping and a row of pearl buttons at



The party went a bit overboard...

the side. About $240.

Red sails into a glorious sunset of gold lamé stripings on French silk, deftly tucked, with billowing skirt and blouson bodice that shrugs gently off the shoulders. With full slip. About $450.

Follow the white dotted line of Swiss jacquard as it flows from bagpipe sleeves to a lithe and leggy pencil-slim wrap. About $250. All dresses are available in sizes 2 to 14 at these and other fine stores:

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and the Albert Nipons® were there.

Patricia Schroeder: wife, mother, Congresswoman—she shows us how

One of the few women in our House of Representatives fights for her convictions, succeeds in her family life, too

By Norma L. Friedman



Representative Patricia Schroeder (Democrat, Colorado) in action

"Women shouldn't be forced into the position of having to choose between home-and-family or a career—the two don't have to be mutually exclusive!" Patricia Schroeder, member of the U.S. House of Representatives, is committed to this belief. She knows because she's been there. "I'm the only person ever sworn in to Congress clutching a handbag filled with disposable diapers," she says. The delegate from the First District of Colorado (Denver) juggles the needs of her job, her constituents, two children, two homes, and a husband. She's thirty-eight years old; model-thin; with a strong, attractive face and endless energy. She also has a Harvard law degree, a private pilot's license, and a working knowledge of Chinese. That's Pat Schroeder.

Pat came to Congress in January 1973 as the result of a fluke election. She had worked as a field attorney for the National Labor Relations Board, a Hearing Officer for the Colorado Department of Personnel and taught law in several Denver colleges. The thought of political office hadn't entered her mind until the liberal wing of the Democrats pressured her to run in a primary they expected to lose. To everybody's surprise, she won. Still insecure, she held on to her teaching job until after the regular election in which she defeated the Republican.

"Pat Schroeder was like a breath of fresh air when she arrived," comments Congressman Morris K. Udall of Arizona. "She was part of a wave of young activists determined to open up this institution. And she's become an important influence for change, a person of stature in the House. She's really a remarkable human being." Others think Pat Schroeder is in the Bobby Kennedy mold. Which seems to mean—depending on who makes the comparison—that she's a brash, aggressive upstart; a young female who wants to have it all. Or, if it's Don Terry, her administrative assistant, that she's "very bright, irreverent, unaffected; tied-in to the people's problems, and a real fighter."

Pat defines herself as dedicated to the proposition that "what this country needs is to humanize society. Our priorities should be human not military." Strange sentiments from a member of the Armed Services Committee? She laughs, which she does a lot. "I wanted to get on Armed Services because when I came it was the least human committee. Always passing laws and spending billions in the name of protecting women and children. All that money for concrete and hardware but not for services to people. I never knew a woman who went to bed feeling safer because ten more submarines were built!"

In committee (she also sits on the Post Office and Civil Service Committee); in caucus (she's Rocky Mountain Whip of the Democratic Caucus and a member of the Women's Caucus); on the floor—she's a gutsy, determined fighter to make government more responsive to the people on issues of health, welfare, aging, education, environment. And especially she tries to make the "haughty bureaucracy" more sensitive to the needs of today's families.

Testifying before the Senate Human Resources Committee, "The structure of family life has changed. In 75 percent of families now, either both parents work, or a woman is head-of-the-household, or neither parent works. That's the current reality, and we can't go back to the family life of an earlier age. Do you know," she asks, "what the fastest growing poverty group in this country is? It's women. Women must have more options, more freedom of choice." Toward this goal Pat sponsors and steers legislation such as the extension of the seven-year limit on the passage of ERA ("The right

"I was sworn in to Congress . . . diapers in my handbag"

to vote took 144 years, why limit ERA to seven?") . . . the establishment of part-time hiring policies and flexi-time work hour schedules in government . . . the extension of daycare facilities . . . funding to aid battered mothers and children . . . the prohibition of all types of sex discrimination based on pregnancy. On the other hand, she recognizes that not all the problems can be legislated, that the cultural pressures are enormous. "You can feel fine about something in your head. In your stomach it's still tense. It's hard not to try to be a superwoman. Even now when Jim and I are home, and something needs to be done, I jump up. That's not Jim's fault. It's mine!"

Jim is the kind of husband who relocated his job, moving to a Washington law firm when Pat was first elected. He's the one who originally urged her to run. He's the one who matches children's socks when he has to. Pressed as to whether theirs might be an exceptional situation, more flexible than most, Pat readily admits, "We were lucky that Jim was in a position to move to another firm, another state, so we could be together. I'm not sure commuting marriages work. Maybe they do for some people. I guess what's needed in making decisions is to treat marriage as an equal business partnership. Usually the man's career gets first consideration. It's ten notches above the woman's."

Pat seems to feel secure that Scott, who's twelve, and his sister, eight-year-old Jamie, haven't suffered because mommy is a Congresswoman. She attributes this partly to deliberate decisions she and Jim made. They opted for a small house in Virginia and a small apartment in Denver so the "kids could have roots in both places," and that there would be enough money left for the family to go along on her regular weekend trips to Denver. She tries to create a block of time to spend with the children before her evening activities, and every Wednesday night the whole family has a standing date for dinner in Washington. In summer, Scott and Jamie often go to work with her on the Hill.

Since Pat's pace is double-quick and constant, she's worked out some tricks to help her cope. She's trained herself to catnap any time of day, anywhere. She can buy anything—clothes, a car, carpeting—by phone. It's not that she cares less how things look, it's a matter of establishing firm priorities. And, she will occasionally do something which will produce quick, obvious results to provide a change of pace from the legislature where "waiting for a bill to pass is like sitting and watching a bowl of Jell-O set."

She thinks her offices in Washington and Denver function well because she delegates authority. "We're all professionals. We take turns making coffee. Everybody calls me Pat. I'm not sitting on a silk pillow peeling grapes. I work hard. I have to. Somehow, with a man, certain things are taken for granted. A woman in government has to work much harder, has to do things ten times better and faster just to prove she's competent at all. This is probably true everywhere. But in Congress, of 535 members, twenty are women—eighteen elected and two appointed to fill their husbands' Senate terms. That means we're highly visible and under pressure."

Asked about future plans beyond the current election, Pat says she doesn't know. But she does believe it's important to reappraise one's situation regularly. "Of course it takes guts to take a chance, make a change. But we all have more choices than we give ourselves. What's most important is to find your own potential, not to accept the parameters somebody else sets. They may not be real. Right now I'm happy, turned-on. I have that best-of-all feeling I'm contributing something. I guess to be a politician, or anything else, you really have to care—about the issues, about people." Pat Schroeder cares. ▽

A woman is an island. Fidji is her perfume.



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—*Dinah Shore*





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And Diana Vreeland found our coverage of her home "too delightful for words. Your photographer is a genius, and so is your writer. How beautiful the whole magazine is."

Because of our high standards, we have won the respect of the top interior designers and their clients. As a result, we are invited—and sometimes, frankly, begged—to include some 700 outstanding interiors a year. From those we choose only *la crème de la crème*—one out of every ten.

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If you love beautiful homes—and are curious about what marvelous effects have been achieved behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest*?

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Beauty Q & A

What you need to know about Black hair and Black skin. Interviews with two beauty experts

Barbara Ruffin, the expert who started the Black Hair Is salons for Glemby International answers your questions about Black hair. And Dorothy Beil of Flori Roberts gives us her company's answers to some of the questions they receive about Black skin.

Q Should I always try to stick to the gentlest hair-care products that I can find?

A No, not necessarily. Gentle products may not produce the effect you want. But proper conditioning is important. And so is the way in which products are used. You should have any *major* hairstyle changes done professionally—so there's no guesswork.

Q Should I *always* use a conditioner on my hair after I have shampooed it?

A Yes, conditioning is terribly important for all hair, but especially for Black hair. A penetrating conditioner after every shampoo is a must. And one thing you will notice right away—it's such a help in avoiding split ends and dry hair.

Q Do you think it is a good idea to avoid color on Black hair?

A The important thing to keep in mind is that hair coloring can be damaging if you have already used a chemical process to relax or curl your hair. Two chemical processes, one on top of the other, are never good for the hair. But if you would like to simply highlight your hair, you could certainly put some henna in it—or use a non-penetrating color rinse.

Q How often should I wash my hair?

A This varies for each individual. You should shampoo as often as necessary, but at least once a week. This works best for most people. If you shampoo too seldom, dirt builds up on your scalp, preventing natural oils from coating the hair shaft and making hair look dull. On the other hand, too frequent shampooing strips the natural oils from the hair shaft and *also* leaves hair dull, brittle. So the best bet is to experiment a little—find out what's best for you. Remember: Black hair is fragile! Use a shampoo especially formulated for your hair type.

Q I'd love to know what are the real basics for skin care—what should I be sure to do every day to keep my skin clear and healthy?

A First of all, allow yourself five minutes a day. Then, start with a skin cleanser, either a lotion or a cream, that's right for your kind of skin—soap is fairly good, but it doesn't get off makeup as well as a cleanser. After cleansing thoroughly, pat your face very gently with a cottonball soaked in toner—a freshener without alcohol for dry skin, an astringent for oily. Finally, add a touch of moisturizer, and you're ready for makeup.

Q What can I do about those dark patches that appear on my skin where I've had a pimple?

A Nothing will make those spots disappear completely—and, unfortunately, even the smallest blemish is going to leave a slightly darker mark. But you can camouflage it with a cover cream that matches the normal shade of your skin. Apply lightly with your fingertip to any discolored area, then smooth your regular foundation on over this.

Q Do I need a moisturizer if my skin is oily?

A Yes, you do need a moisturizer. It helps protect skin from all the dirt and pollution in the air. But it matters what kind of moisturizer you use. You must use one that is specially formulated for an oily skin. The same thing goes for any treatment product you use.

Q Sometimes after a bath, my skin gets a grey, dry look. Is there any way to avoid this?

A When you wash away the natural oils on your skin, any dead skin cells show up more—giving your skin the ashy look you describe. The way to avoid this—and to get skin glowing again—is to use a bath oil in the tub (and not-so-hot water!). Also, rub yourself with a loofah once a week in the bath, to slough off all that dead skin. Then, as soon as you step out of the tub, slather on body lotion—while still damp.

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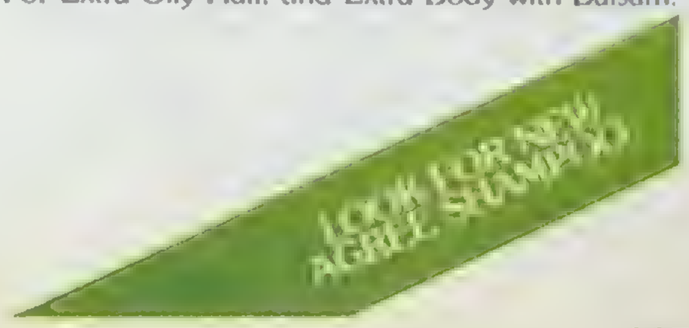
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THE POETRY SOCIETY OF ENGLAND ANNOUNCES

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Issued in limited edition. Subscription rolls close: November 30, 1978.

PAINTING, IT HAS BEEN SAID, IS SILENT POETRY and poetry, painting that speaks...An epigram whose truth is gloriously demonstrated in the great love poetry of England.

Consider the following lines: Robert Burns' *O my Luve is like a red, red rose, That's newly sprung in June...* Shakespeare's *Shall I compare thee to a summer's day?...* Byron's *She walks in beauty like the night...*Elizabeth Barrett Browning's *How do I love thee? Let me count the ways....*Each line, in its own distinctive way evokes the language of the human heart in images so rich and so vivid that their brilliance will never dim.

Through the years, the immortal love poems of England have been honored in many ways. One of the most charming traditions dates back to the late eighteenth century. At that time, expert hand craftsmen created exquisite boxes in *enamel*—fused under intense heat to pure copper—with rich colors combining the brilliance of glass and the delicate opacity of fine porcelain.

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'The Poetry of Love' Enamel Box Collection will be issued in a single, strictly limited edition. It is available by subscription only, and in the United States the subscription rolls will be permanently closed on November 30, 1978. There is also a further limit of one subscription per collector. Thus, the total edition in this country will be forever limited to the exact number of valid subscriptions postmarked by November 30th.

The issue price is $55 per box. Subscribers will receive their collection at the convenient rate of one box every two months, with the first shipment scheduled to be made in January 1979. Each box will be accompanied by informative material about the love poem from which the particular quotation is taken. And a Certificate of Authenticity, bearing the signature of the Chairman of The Poetry Society, will accompany each collection.

And each subscriber will have the right to cancel his or her subscription at any time on thirty days' written notice.

This is a collection whose beauty speaks with timeless eloquence to the eye, the mind and the heart alike. To enter your subscription, be sure to mail the application below by November 30th.

The Poetry Society has entrusted the development of this program to The Franklin Mint. Subscription applications should be mailed direct to The Franklin Mint, Franklin Center, Pennsylvania 19091.

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As time went by, Cuban cedar wood cabinets with their reserves of imported cigars attracted more and more attention from the elite. To have a supply of hand-made cigars tucked away in the humidors of Duke Street was one of the pleasures of the cognoscenti, and it was soon apparent that the name of Dunhill had become synonymous with the gentle art of excellence.

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Exercises to strengthen and limber up feet, legs

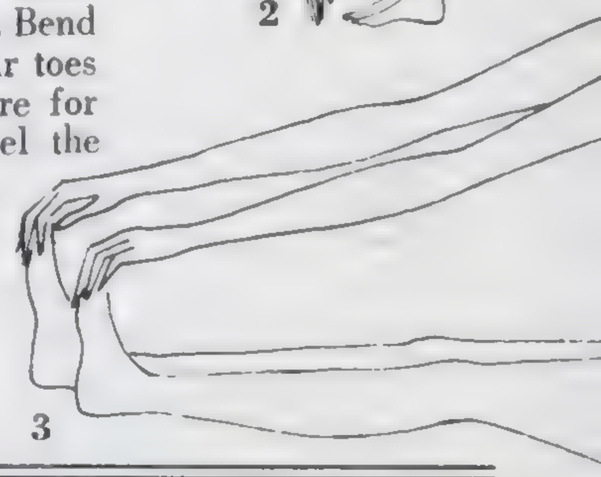


1

If you can't run barefoot through wet sand—super exercise!—the whizzes at Scholl suggest workouts to keep feet fit. Maurita Robarge, professor of physical education and kinesiology at the University of Wisconsin/LaCrosse, has designed a series of exercises that strengthen feet. Try this one sitting at your desk in the office: (1) Kick off your shoes and step on the toes of one foot with the other foot. Try to raise the bottom foot while pushing down with the top foot. (2) This is best after a shower or bath when the muscles are relaxed. Bend over as if you were trying to touch your toes with your fingertips and just hang there for about thirty seconds until you can feel the stretch at the back of the legs. (3) Sit on the floor and, keeping legs straight, grab your toes with both hands and pull your feet towards you until you can feel that stretch again—this time in the back of your lower legs. Or do the "jock walk," rising up on the toes of one foot before transferring your weight to the other foot. Great muscle-builder: Sit, push down on the bottom of your shoes, and curl your toes until you can feel your arch rise.

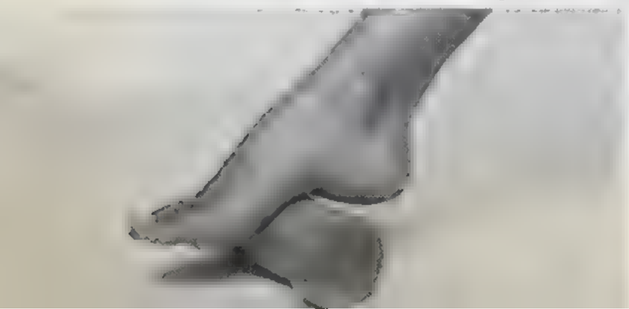


2



3

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West Coast place to go for a sybaritic pedicure is Lintermans (9641 Santa Monica Blvd., Beverly Hills, CA 90210) where Samira massages feet and legs, smooths away rough spots with a black pumice stone from Persia as big as an apple. . . . At NYC's Garren at The Plaza (Plaza Hotel, 59 St. at Fifth Avenue), the foot pro is Jacqueline. Her henna-steeped foot baths soften skin, make calluses easier to slough off, drain away tensions. . . . You can get a glorious foot treatment—with rich Orlane creams and moisturizers—at Frost Bros.' new Beauty Spa in San Antonio. Learn pedicure how-tos at the Wilfred Academy of Hair and Beauty Culture (1657 B'way, NYC 10019).

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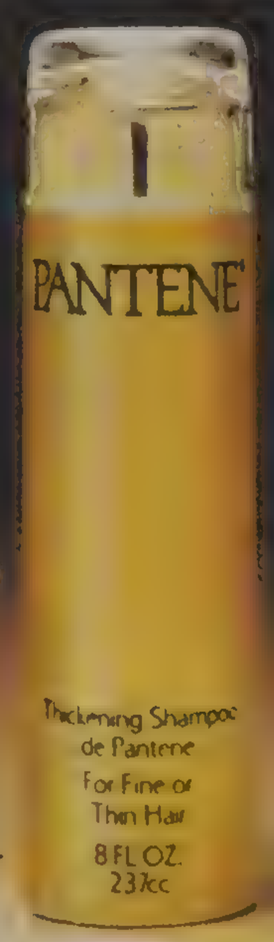
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Be careful of laser lights. There is a possibility of eye injury.
How to recognize a laser: the light is a fine, concentrated beam.

Terrific new kind of endurance exercise: disco dancing (see Fitness Now). Calling for a whole new way to pace yourself from 5:00 P.M. on. Start with a nap as soon as you get home from work. Then espresso and a shower around 8:30 P.M. – wakeup time! Get dressed. Then you're off. And after? Take a midnight break. NYC disco to go to for supper midnight to 2:00 A.M.: La Boîte, 525 E. 72nd St. Great footnote to a night of dancing: Scholl's Soap 'N Soak – scented blue crystals for a little foot bath.

New way to work disco shimmer into hair: "Cellophane" coloring in clear, shiny shades — some are "red hot" — that add dazzle for a night or two, then wash right out. By Sebastian International, at Giardin Hair Studio, 1312 Broadway, Hewlett, NY. . . . For light-flashing nails: apply base coat; and, while it's damp, brush on a powdered eye shadow with built-in shimmer. Seal with a clear top coat (one we like a lot: Lee Pharmaceuticals' Lee Nail Glaze). Whose brilliant idea is this? Caren Ryer's — she's at Kiss N' Make-Up, 230 Columbus Ave., NYC. . . . Keep on your toes — with bare sandals *and* iridescent nail color, such as Cutex's new rainbow of luminous pinks, roses, mauves.

To wear with disco satin: glitter all over — your shoulders, arms, legs, décolletage. Madeleine Mono's silvery sparkly Body Glitter goes on as a gel, *lasts*.... Iridescent powder to wear wherever there's bareness — Fallen Angel's Trockenpuder in gold, pearl, or a mix of both. At (where else?) Fiorucci, NYC.

● *What's the one disco-makeup must? A fabulous lipstick. Our newest discovery — Redken's Mauveberry Ice (what's more, it's a pH plus lipstick!). . . . Disco bags are tiny — and so is Estée Lauder's terrific little Golden Hours Compact — no bigger than a pocket watch.*

Above: Angelo Tarlazzi's disco turnout. Store information, next to last pages.

How to have a merrier Merry Christmas.

Tell them you'd love sterling.

Sterling is the perfect gift from anyone. It won't chip, break, tear or go out of style. And no colors, sizes and all those other mysterious 'whats' to worry about. Just tell them the pattern.

You could receive the first four place settings for Christmas, another for your birthday, anniversary and so on.

You've waited long enough for your sterling. Tell them. They'll understand.



Sterling says it all.

Sterling Silversmiths Guild of America
Riverside, Connecticut 06878



There may still be places on earth where Grand Marnier isn't offered after dinner.

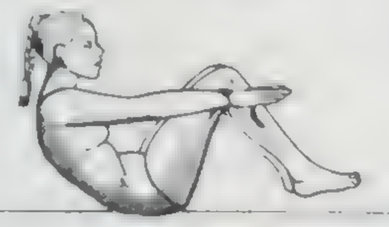
For free recipe booklet, write Carillon Importers, Ltd., 745 Fifth Avenue, New York, New York 10022. Product of France. Made with fine cognac brandy. 80 proof.

Fitness Now Disco shape-up

"It's a good idea to get yourself in shape before you go dancing," Dr. Nagler says. "Think of disco as a sport—because it really is."

"Disco dancing," says Willibald Nagler, M.D., head of rehabilitation medicine at The New York Hospital-Cornell Medical Center, "is very good exercise. It is mostly natural movements — in contrast to the unnatural, rigid movements of ballet. There is a lot of up and down motion, which is excellent. And it is rhythmic, which is also very good. Rhythm means there is intermittent contraction and relaxation of the muscles. So there is built-in relaxation. That's important — when you don't have it, you're liable to hurt yourself.

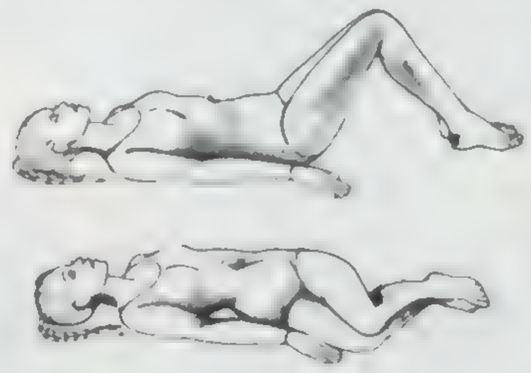
"There are two muscle groups that have to be strong for disco dancing: the quadricep muscles (the ones in the front of the thigh) and the abdominal muscles. To strengthen the quadriceps, there is a simple and effective exercise: walking upstairs without holding onto the railing — two steps at a time is best. Gradually work up to a dozen flights or more a day — not necessarily all at once. Going downstairs helps, too."

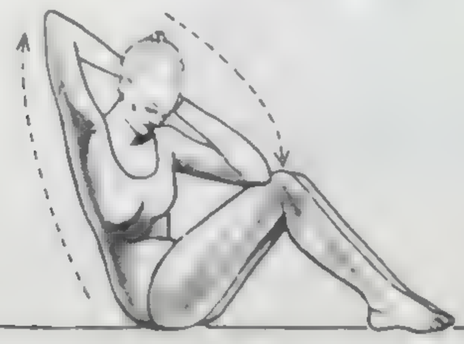


● A more advanced abdominal excercise is the Oarsman, *above*. Sit on a floor mat with your back curled, spine flexed forward, knees bent and close to chest, arms stretched forward. Then, bend your elbows and pull your arms backward, just as if you were rowing. Keep your feet off the floor. Straighten your legs forward a little, but *not* completely. Return to the original position. Rest for at least three seconds. Do two or three times and gradually build up to a maximum of twelve repetitions.



● For your abdominal muscles, Dr. Nagler recommends the Curled Situp Sideways, *below*. Lie on your back for this, knees bent, feet on the ground, and fingers laced behind your neck. Curl up slowly, keeping the small of your back flat against the floor and exhaling (important). Try to touch your right knee with your left elbow. Uncurl back to the starting position. Rest for at least three seconds. Repeat, this time touching your right elbow to your left knee.

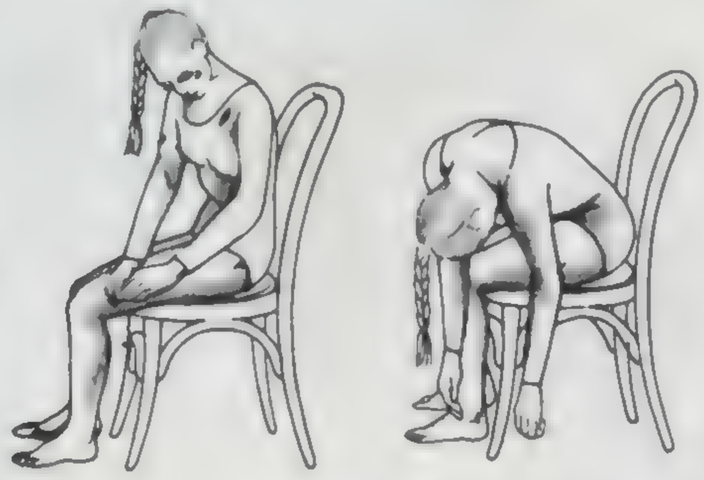




● "One real must for disco dancing," Dr. Nagler says, "is limber low-back muscles. If your muscles are stiff, they are apt to go into spasm, and you curl up like a pretzel. It is what people call 'throwing their back out.' A muscle spasm is no minor affair — don't kid yourself. It really throws off the whole anatomy."

To help limber your lower back, Dr. Nagler gives you this exercise, *above:* Lie on your back with your arms beside you. Keep your knees bent and together, feet flat on floor. Now, move your knees from one side to the other, keeping your hips *down* (the hard part) and your back flat. Repeat two or three times and gradually work up to twelve.





● Another good exercise for the lower back, *above:* Sit in a straight-back chair, feet flat on the floor, knees spread shoulder-width. Turn your body slightly to the left and roll down so that your arms are dropping to the floor and your right shoulder is near your left knee. Don't force or bounce. Hold the position for two seconds. Roll back to a sitting position by tightening your abdominal muscles and squeezing your buttocks. Breathe out while rolling down, breathe in while rolling up. Repeat to right. Do three times and gradually work up to twelve.

● In disco dancing, your body has to be firm as well as flexible — just about every part of you is in motion and in full view. So it's important to tone wherever you need to before getting out on the dance floor.

If you have a problem with flab on the back of your arms, do push-ups, *below*. They are also good for your bosom. Work gradually up to about twelve. As you get better at it, try this variation: keep your back humped instead of straight as you do the push-up.



To help firm your derrière, you have to run, or do a lot of fast walking, or go up and down stairs at a good clip.

One last tip from Dr. Nagler: Walking to the discothèque is a wonderful way to warm up.

IMPORTED

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There, delicate gasses – trapped over 140 million years ago in the volcanic eruptions of the Cretaceous Era – are released and rise through porous limestone and cracked marls to add natural life and sparkle to the icy waters of a single spring: *Source Perrier.*

The result is Perrier.

Bottled directly from Nature. With no chemicals, preservatives, flavorings or additives of any type.

And no calories.

100% natural Perrier.

Pure refreshment served chilled with a slice of fresh lemon or a wedge of lime. So versatile it adds "the sparkle of champagne" to fine wines. And, with imported spirits, is the mixer *par excellence.*

Imported Perrier.

It is the product of Nature and the love of France.

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I am woman



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PRESTIGE by Celebrity

Living: Ideas and Trends

By Barbara Plumb



New time finds...insiders' wines... English invasion...French toast in silver

The first analog watch with "hands" of liquid crystal and a "movement" with no moving parts *(right)*, out-electronicks the digital watch. Seven time-keeping modes include an hours to tenths-of-seconds stopwatch, time in different zones, and a calendar; $275. Texas Instruments.



In the five years since Robert Finigan, Harvard Business School graduate and wine connoisseur, launched his *Robert Finigan's Private Guide to Wines (above)*, it has burgeoned into the country's largest-selling wine newsletter. Subscribers include James Beard and Julia Child. $24 a year, 100 Bush Street, San Francisco, California 94104.

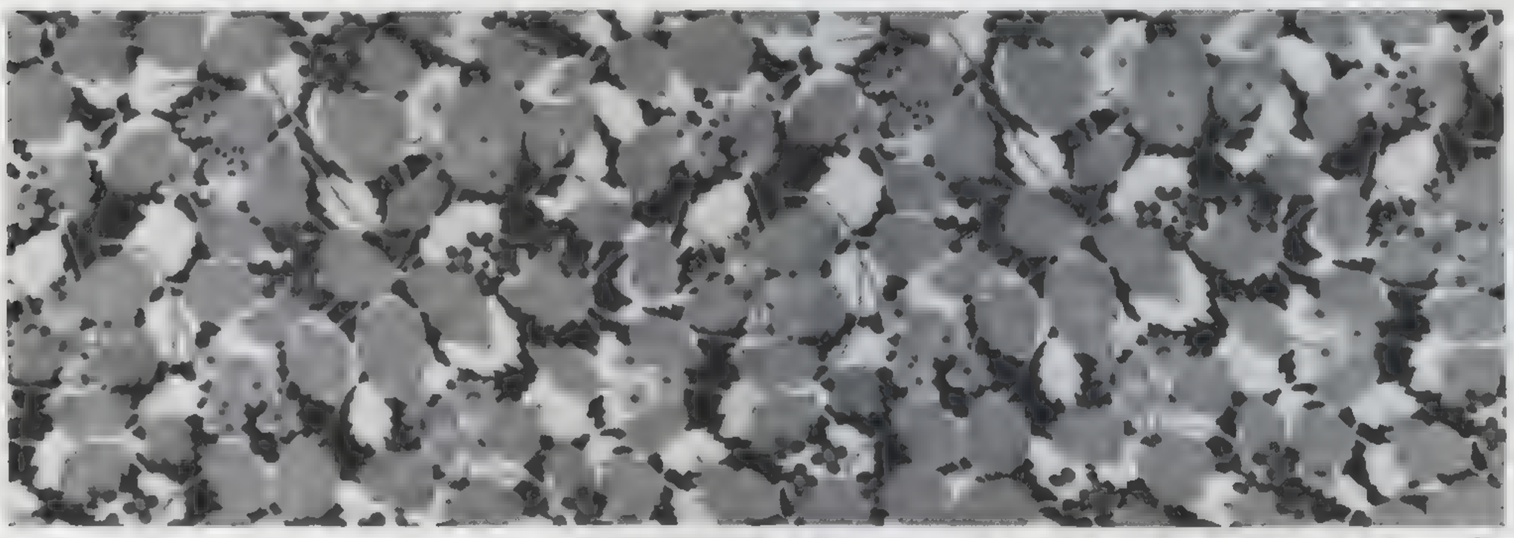
Elsa Peretti is branching out—from jewelry to object design. Her first, a sterling-silver candlestick *(below)*, she created because, as a candlelight afficionado, she wanted one for herself. The free-flowing form, 15 inches high, is $1200. Tiffany.



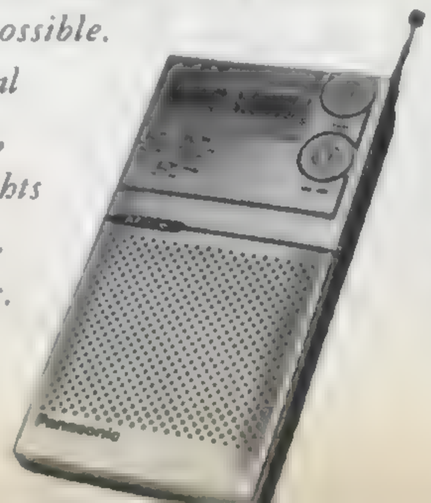
These adjustable chrome tubular tables, below, may look like the latest in design but they are revivals, created in 1927 by Eileen Gray in her Paris studio. A great beauty who pioneered tubular furniture before Le Corbusier, Ms. Gray also blazed other trails—ballooned across the English channel in 1909. About $280 through designer, Stendig.



A rare combination: a table lamp (above) with the versatility of a pendant lamp. A flexible rod, carrying the cord, nods from a nickel-plated iron foot. The bulb is housed in a stepped aluminum reflector. Jan Roth created the lamp for Ingo Maurer Designs. $50 at Abitare in New York.



A sleek, skinny, silvery case (below right), just over 6 ounces to pick up and hold, accommodates an FM/AM clock radio. Wake-up choices include music or a "chirp" alarm. A newly developed earth magnet and a film cone concept make it all possible. Liquid Crystal Digital Display shows hours, minutes, seconds; lights up for night viewing. $110 from Panasonic.



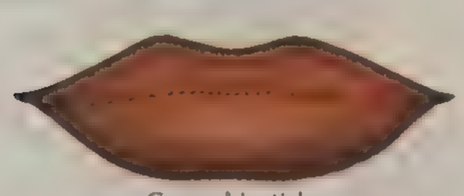
Liberty of London is taking a beachhead in America with the opening of a New York retail shop this month. With the atmosphere of a small traditional English draper's, the Regent Street outpost will be stocked with both fashion and home-furnishings fabrics in silk, wool, cotton, and blends (one, *above*). In addition, there will be worth-a-trip-to-London Liberty scarves, as well as neckties, eyeglass cases, slippers, and notebooks. Liberty's New York address: 229 East 60th Street.

(Continued on page 142)

AZIZA DEMONSTRATES THE FIRST LIPSTICK TO BLEND RICH CREME COLOR WITH SOFT FROSTED COLOR.

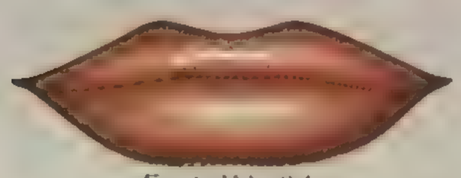
NEW NATURAL LUSTRE LIPSTICK.

Until now, you had only two choices in lipsticks: either creme or frost.



Creme Lipstick

But creme color alone can look too dark and heavy.



Frosted Lipstick

While frosted lipstick often has harsh, whitish highlights.

New Aziza Natural Lustre Lipstick is the first lipstick ever to bond the color and coverage you expect from a creme with lustrous, frosted color that's so smooth, it glows, not glitters.

And it's only when these two are blended in this special way that they give your lips such wonderful, warm, natural-looking color.

Of course, we didn't stop when we gave Natural Lustre Lipstick its unique color. We also made the color very long-lasting. And then we made it so moist every Natural Lustre shade glides onto your lips and feels silky smooth.

The way to choose a Natural Lustre shade is to look for the creme color you want as the first name and the lustre you like as the second name. Such as Red with Red Lustre, Rose with Tawny Lustre and Copper with Copper Lustre.

New Aziza Natural Lustre Lipstick. In 12 long-lasting shades that all give you creme color and soft frosted color in every stroke.



Aziza by Prince Matchabelli.

Give each lash a beautiful life of its own!

NO CLUMPING ALLOWED

Longer looking. Thicker. Silkier. And separate.
Look Natural Comb-On is the only mascara with
the patented Tri-Comb applicator. Comb on
new length and thickness. Comb on color
from base to tips of lashes. Comb out clumps.
Each lash stands alone. Beautiful. Waterproof.
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This is the only wristwatch ever to be certified a marine chronometer.



Serial number 37058560 is worn by Joshua Logan, author, playwright, director.

Ω OMEGA

In order to be designated a marine chronometer, a timepiece must meet accuracy standards of plus or minus 2/10 of a second per day. Every single Omega model submitted to the Neuchâtel Observatory in Switzerland or the Observatory of the University of Besançon, France, for certification has substantially exceeded the standard.

The Omega Marine Chronometer. In 14 karat gold and stainless steel. $1,850.* The design excellence that produced this watch extends to the entire Omega line. For a color brochure showing a wide range of Omega watches for men and women priced from $195 to $6,000, write Omega, 301 East 57th Street, New York, N.Y. 10022.

* Manufacturer's suggested retail price.

Under his St. Laurent jacket, his Cardin tie, his Dior shirt, Vitas Gerulaitis wears Brut.

"I wear clothes made by famous designers because they really know fashion. But underneath it all, I wear Brut® by Fabergé. Because *they* really know fragrance.

Maybe that's why Brut has been on top since guys wore Bermuda shorts and knee socks. You know, fashions come and go. But Brut—well, some things never go out of style."

Brut by Fabergé. The fragrance designer.



Misty Marie

...the sinfully good taste of Marie Brizard Anisette over ice.

Ice, afloat in your Misty Marie, imparts a smoky mystique.

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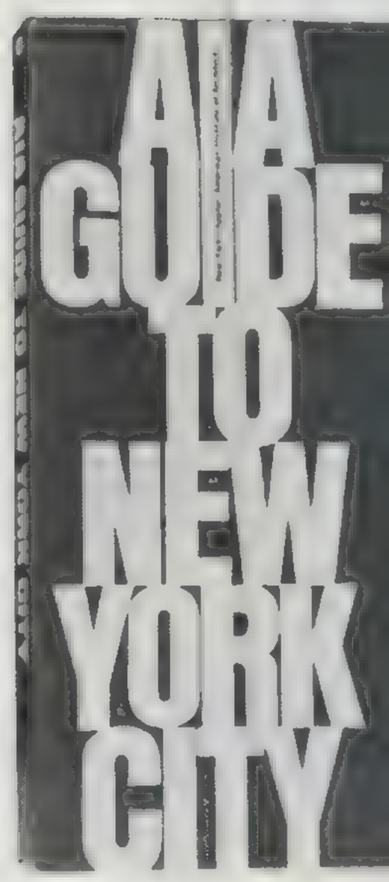
Living: Ideas and Trends

(Continued from page 136)



With one grand gesture Cartier has crowned Perrier king of the mineral waters. The commemorative silver from the international jeweler is a sterling Perrier set consisting of two bottle tops to seal in the fizz after the cap has been opened, and a classically shaped bottle opener engraved on the handle with the distinctive outline of the Perrier bottle. All are encased in a lined, red leather presentation box. The set (no components are sold separately), $45. Cartier.

The newly revised 653-page *AIA Guide to New York City* (Macmillan) clearly reflects the 2½-year expansion and updating effort its authors, architects Norval White and Elliot Willensky, devoted it. About 50 percent larger than the original with 30 percent more photos, this reference classic culls the best of New York: $9.95 paperback.



Now rugs by Zandra Rhodes culminate a fan spread of creations from painted chiffon dresses through refined punk fashions to home furnishings. Zandra's hallmark wiggle motif has remained. Half-round "Sunrise" for the bath; $30.





INTRODUCING

The Fifth Avenue Look

TOP: This is the Fifth Avenue Look. An exclusive new designer collection from Saks Fifth Avenue. Adolfo takes you into fall with a long sweatery coat, vanilla silk blouse and cream skirt. Handbag to special order. Adolfo Boutique. Adolfo suit. Trimmed cape and shaped vest. Three pieces in wool tweed. Saks Fifth Avenue's Passport Collections.

ABOVE: Introducing the most fabulous New Yorker of them all. The Fifth Avenue Edition designed by Chrysler. Exclusive designer cream-over-beige paint treatment, separated with medium beige accent stripes. New custom wire wheel covers. Specially-created whitewall radial tires with gold accent stripe. Chrysler New Yorker Fifth Avenue Edition. Obviously, Fifth Avenue.

This is Fifth Avenue



ABOVE: Warm shades of beige and cream enhance the beautiful proportions of this new luxury automobile—Chrysler New Yorker Fifth Avenue. At the roofline, Laredo-grained vinyl covers a thickly padded Landau top, then spills over to surround unique side-lit rear door opera windows. Crafted louvers dress both front fenders.

OPPOSITE LEFT: Calvin Klein on *Fifth Avenue. This year, the drape is replaced by drama. Loose becomes lean. The silk charmeuse shawl collar wrap dress, in peach with piping and braid belt. Calvin Klein Boutique. The jacket by* Calvin Klein *is softly constructed and subtly shaped - to be trim but not loose. Lapels are narrow, buttons low. Black cotton velvet, just the way he wants it. Calvin Klein Boutique for Men.*





TOP: Inside, this Fifth Avenue Edition has soft, supple leather seating. The environment is lush and spacious. The sunwashed look of driftwood flows along the instrument panel and doors. A tilt steering wheel is wrapped in more leather. The carpeting is extravagantly plush. It's The Fifth Avenue Look.

LOWER RIGHT: From Calvin Klein: *a ransom of richness—a mélange of moods. It's Calvin's Fifth Avenue Look in silks. Notch collar wrap blouse, halter camisole, and pants caught at the waist. Calvin Klein Boutique at Saks Fifth Avenue. The Fifth Avenue Man goes double breasted, by* Calvin Klein. *The cotton velvet jacket with narrow lapels and flap pockets, in black. Calvin Klein Boutique for Men.*

Very Fifth Avenue



Photography by Eric Meola

ABOVE: Dramatic Oscar de la Renta. Ready to outdazzle. Metallic gold and silver swirl front wrap, billowy long sleeves. In raspberry. Designer Dresses. Black tie. Watchword for night fashion. The elegant single-breasted tuxedo with matching vest by Saks Fifth Avenue's own Domenic Vert. Fashions for Men. It's the Fifth Avenue Look, an exclusive collection from Saks Fifth Avenue

TOP: Chrysler introduces The Fifth Avenue Look. A special limited edition automobile, fashioned to be in style on the most famous avenue in the world. Very elegant. Very exclusive. Very Fifth Avenue. **Chrysler New Yorker Fifth Avenue Edition.**

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Sensuous and elegant–
a rare and devastating combination
in a perfume. Or a woman.

ESSENCE RARE
BY HOUBIGANT



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EXCLUSIVELY BY MICHAEL FORREST.

Shown: Norell's casual, loosely constructed blazer in natural Canadian Majestic® Mink. Crafted by Michael Forrest with loving attention to detail. Michael Forrest Inc. 333 7th Ave., N.Y.C.

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Complice wraps a woman in a fragrance so exquisite and timeless it will ride above the changing tides of fashion.



Abraham and Straus presents Complice de Francois Coty.

Conceived by Francois Coty, one of the world's greatest perfumers, and now imported from France, Complice is thrillingly romantic. Undeniably unique. And above all, enduring. Hour after hour. Fashion after fashion. In a limited collection for a discerning few to experience. Twelve-fifty to seventy dollars. Shown, one ounce perfume flacon crowned in etched crystal.

Brooklyn, Hempstead, Manhasset, Garden City, Huntington, Smithtown, Babylon, N.Y.,
Paramus Park, Woodbridge, Monmouth Mall, N.J





Men's Looks Now

Fragrance plus!

● Karl Lagerfeld's new fragrance for men is great every way. Whether a man uses the Savon, After Shave Baume, or new silvery Flasque—designed to carry the cologne off in style, in a vest pocket or attaché case. (And it comes with its own funnel, so it can be refilled anytime.)

● *Ralph Lauren's new Polo team has Talcum, Soap, After Shave and a leather-covered flask of Cologne . . . all set in a Cavalry Club Collection.*

Fashion, big photo, above: Givenchy's white fox jacket, over his black silk jumpsuit.

If he likes the urbane scent of Pierre Cardin Man's Cologne—and it's likely he does—he can follow up with everything from Talc to Hair Groom Spray (great for the man who's got a real thatch and no time to do more than this).

If he's the kind of man who lives in Grey Flannel, he'll go for Geoffrey Beene's two practical additions to his early-morning routine: Shaving Foam and Deodorant Stick. . . . Paco After Shave Balm by Paco Rabanne is laced with moisturizers, a healer for razor bite, and a sunscreen—along with the bracing scent of Paco Pour Homme. . . . Great—the gutsy smell of Tabac Original. You get a whiff of it every time you use the Shaving Foam or Shampoo.

Invigorating: a minute of massage with new Monsieur Rochas Body Fitness Rub. Feels—and smells—wonderful!

● Halston's got the answer for the man who thrives on change: two fragrances. Z-14 is city; 1-12, outdoorsy. He can opt for one or both in a new Natural Spray Cologne that's light . . . but not too. . . . To know Derrick, a mix of sandalwood and patchouli with a grind of nutmeg, is to want more. So, Orlane packs up a gift set that includes Eau de Toilette and Soap. . . . Or lather on the clean smell of The Baron—via soap big enough to really get a grip on.

AFTER EVERYTHING ELSE HAS QUIETED DOWN

THE SLOW GLOW.™



They have so little time for each other. Yet when they're together, time stops. And they turn to Cointreau. With its hint of orange, Cointreau glows — slowly turning opalescent on the rocks, brilliantly clear straight up. Give it as a gift, share it. The Slow Glow of Cointreau.

IMPORTED FROM FRANCE.

Cointreau

Cointreau Liqueur 80 Proof. Renfield Importers, Ltd. ©Cointreau Corp., 1977

Women apologize, even when they are not to blame. Here's how to stop

We often say "I'm sorry" when we're not in the wrong; losing our fear of success could cure this bad habit

By Jane O'Reilly

Women have an apologizing problem. We should learn to count to ten before taking the blame.

Yesterday, I staggered around the corner in a supermarket and pushed my cart directly into another woman's foot. Before I could gasp, before I could spring forward with a crumpled Kleenex to staunch the wound, even before I could finish rolling the cart off her foot, she spoke.

"I'm sorry," she said.

"Why are you sorry?" I asked, as I patted her ankle with my Kleenex. She said: "I should have seen you coming. I shouldn't have been in the middle of the aisle. Oh, I'm terribly sorry. I usually carry a Band-Aid in my purse, but I didn't today." She limped off down the aisle, muttering, "I'm sorry, I'm sorry."

She had utterly defeated me in the *mea culpa* competition, but still I ran after her, repeating: "I'm sorry." I bumped into six more women. All of them said, "I'm sorry."

I once saw my best friend apologize to a dining-room chair when she kicked it by mistake. When my dog trips me up in hallways, I become overly abject and I apologize to him. My sainted mother has not written me a letter in twenty years without apologizing for the weather, whatever it has been, wherever I have been. "I'm sorry it has been so cold (or hot) in New York," she writes, adding, "I'm still so sorry that it was too cold for you to swim while you were here" (or, too hot to do anything but swim). I have never heard a man make a personal apology for the weather.

Women seem to feel responsible for all environmental problems and for everything else that might affect the happiness, comfort, and well-being of our loved ones. We are sorry our husbands are tired, and we are sorry our children have too much homework. I think we mean to say we sympathize, but what we actually do is apologize, and that puts us in quite a different position.

Yesterday, I apologized to a neighbor because the shoes she bought six months ago at a store I recommended are now falling apart. This evening, I apologized because the movie I picked turned out to be not terrific. Tomorrow, I know I will apologize if the baseball game on television is not exciting. The worst two weeks I can remember were the weeks we spent at a vacation spot I chose that my family wasn't especially crazy about. The fact that I liked it only made me feel worse.

We drown out compliments with covering apologies such as: "This article won't be very good because I haven't felt well, I'm sorry." At work, we cover ourselves in advance: "This report really isn't finished . . . I'm sorry."

At home, in the area of "feminine skills," we become positively rude in our effort to avoid praise. "What? You like the living room? It's not the right color yet, I'm sorry it isn't finished." "You like the dessert? Actually, it is supposed to be fluffier, I'm sorry it isn't as good as it should be."

Any woman who would sincerely apologize to her guests in a restaurant because the waitress brought the coffee with the wrong course is a natural patsy. I am that woman (but I am not the only one). And I also apologize for rings around the collars. It is only a slight shuffle and a tug on the forelock from that to worrying about being shrill over equal rights, to blaming ourselves for being raped.

Feeling guilty is the most debilitating form of the urge to apologize. A friend's teenage son drove a car into a tree and was dreadfully hurt. As it happened, the accident was the result of his own carelessness; but his mother kept saying, over and over, "Oh, I feel so guilty about it, I feel it was my fault, I feel so guilty." In fact, she had nothing to feel guilty about, but her son did; and he should have been allowed to learn from the emotional results of his carelessness instead of being told that somehow, mysteriously, his all-powerful mother was guilty.

If we are going to speed up the tempo of the long march from the cave to human freedom, we are going to have to stop this idiotic apologizing for things we can't possibly control and for things we shouldn't be spending our time feeling responsible about. Taking the blame because the sun doesn't shine is a pointless waste of energy that could be better spent writing angry letters to Congress about pollution. A ring around any collar not our own should be considered the fault of the person who failed to wash his or her neck. Apologizing in advance for the dessert is manipulation, a technique that could be more usefully applied to improving your local school board.

Apologizing too much is probably part of women's fear of success. It reflects guilt, low self-esteem, a touch of misplaced arrogance. God is actually in charge of the weather; and, if we assume the task of apologizing for God, how will we ever be able to notice when we really are wrong, and should apologize?

Maybe we should try some Gestalt therapy and make a tangible object of whatever we feel most guilty about. The trouble is, most of us would then make a collage of dirty collars, children's report cards, manuscripts, burned dinners, etc.; turn it into a household god; and apologize for not keeping it dusted. ▽

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Your furniture can shape your life

Mood and health may swing with your surroundings

By Barbara Lang Stern

Do you live and work in surroundings that enhance your psychological and physical well-being? The colors, patterns, textures, shapes, and lighting around you, as well as the furniture and equipment you use, all affect your mood, your performance, and your health. Yet, you may not be making the most of the places in which you spend your time.

Psychologists point out that some individuals simply are oblivious to their external circumstances. Surroundings don't have the same meaning for everyone. To some, the design of the "nest" is very important; others can be content staying in a "hole." In fact, they may feel that by transcending these material considerations, one becomes a higher or nobler human being. People sometimes feel that they don't quite have the right to make themselves truly comfortable. We also may be uncertain about expressing our taste, or over concerned about the preferences of a husband or other person we care for deeply.

"Expressing ourselves in our surroundings seems basic to our feelings of security," writes M.H. Harmon, psychologist and author of a fascinating book, *Psycho-Decorating* (Wyden Books). "This self-expression is very therapeutic. A place bearing your own imprint can offer needed support to your self-regard in a world sometimes at odds with your desires."

After doing research and personality studies with women who had decorated their homes themselves, Dr. Harmon found that our possessions tend to reflect our personalities in quite specific ways. A preference for straight rather than curved lines (in furniture, lamps, vases, etc.) is apt to indicate that you're especially interested in achievement and accomplishing things in the outward environment, whereas an affinity mostly for curves suggests that you place importance on maintaining agreeable relationships with others. By the same token, our use of patterns vs. plain materials in wallcoverings, fabrics, and carpets; our choice of textures (gleaming chrome and polished glass vs. rough surfaces, or smooth, silky fabrics vs. plush velvets and corduroys); and, of course, our use of color all tend to express personality traits.

Of the active support you can get from your surroundings, Dr. Harmon wrote: "Spend a few days away from home and you're likely to experience some feelings of uneasiness, even in the most comfortable accommodations. On returning home again, you feel reassured—as if you've found yourself once more. Seeing our reflections in our surroundings lets us relax and feel more comfortable, probably because we don't have to expend so much energy maintaining our identities."

Working in an emotionally cold office that lacks this support can give you a sense not only of anonymity but also of anxiety, boredom, anger, depression, or alienation. By personalizing your work area, perhaps with posters, wall hangings, a desk lamp that has an appealing shape, plants, etc., or by redecorating more extensively if that's feasible, you can bring your decor more into tune with yourself and your needs. Then, you won't have to block out or fight against your surroundings, which is energy-consuming and builds up inner tension.

Lighting is a consideration of special interest to Professor Mary Pickett, who at Iowa State University teaches a unique college-level course in modern residential lighting. "Lighting *effectively* means that you will both insure more comfortable, accurate seeing in various task areas, and that you'll also make the total environment more pleasing. . . . You can also control the mood, making it more stimulating or relaxing as you wish."

Howard Brandston, president of the consultant firm Howard Brandston Lighting Design Inc., says, "Individual comfort and satisfaction are the criteria for good lighting. The idea that you need a certain amount of light or you'll damage your eyes is an old wives' tale. What we call eye strain is due to the lack of ability to concentrate. Think of the best lighting situation and insert the clacking of a couple of typewriters or some loud street-drilling noises and you have eye strain. It's really a total environmental fatigue."

The use of color has long been recognized as an especially important influence on people's morale. Some specialists believe that colors "induce their psychological meanings by producing a physiological effect on the nervous system," Harmon points out. Thus, red is "stimulating" because looking at pure red speeds up one's heartbeat and respiration, while looking at dark blue (which screens out red wavelengths) brings about a calming effect on the nervous system. Another school of thought believes that colors acquire their meaning through association with natural phenomena. For example, a child may connect red, orange, and yellow, the "warm" hues, with fire and sun, while "cool" blues and greens are associated with lakes, oceans, grass, and so forth.

One of the fascinating aspects of color is that it can actively aid mental growth and performance. Dr. Harmon reports on a study conducted by German psychologist Henner Ertel who directs Munich's Gesellschaft für Rationelle Psychologie. "Psychologists there found that merely by testing children in rooms with beautiful yellow, orange, and light blue walls, a random sample of children scored IQs twelve points higher than average. When similar groups of children were tested in rooms painted white, black, or brown, they scored fourteen points below average. Children who played in beautifully color-coordinated rooms with brightly hued toys developed positive, friendly social behavior. ▽

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Health

"Fat" that cuts cholesterol . . . drinks that save lives . . . head start on smoke stopping . . . and a lung alert

By Melva Weber

COMING, FAKE FAT?

It may take a few years before "fake fat" is generally available, but research at the University of Cincinnati is putting down the groundwork for a truly cholesterol-lowering artificial fat for frying, baking, mayonnaise, other foods that ordinarily contain butter, oil, or shortening. Charles J. Glueck, M.D., has conducted preliminary tests (backed by the National Institutes of Health) on a substance, sucrose polyester, constructed from a molecule of ordinary table sugar.

In the study, patients with high blood-cholesterol levels were first put on a fat-free, zero-cholesterol diet for three weeks. Then, for another three weeks, the same people ate diets enriched by sixteen grams—less than an ounce—of sucrose polyester each day. The cholesterol levels achieved on the fat-free diet continued to drop when the artificial fat was added. Besides making foods more palatable, the fake fat acts to bind cholesterol and actually removes it from the body. More research is in the works; next, approval by the Food and Drug Administration; then, one day, a better-than-fat-free diet.

VITAMINS IN YOUR VODKA

Preventive medicine soon may include bourbon-on-rocks with a *new* twist—vitamin B_1. In part because our milk, bread, and processed fruit juices now commonly have vitamins added, the old vitamin-deficiency diseases have largely disappeared. But, among the millions of alcoholics who don't get vitamins in food because their main source of calories is alcohol and, in addition, have impaired vitamin absorption, serious deficiency disease still prevails. The Wernicke-Korsakoff syndrome, a two-stage disorder that starts with eye tremors, palsy, and staggering and goes on to severe mental derangement, put some twelve hundred alcoholics into institutions during 1977, four hundred of them to stay an average of ten years. The public cost: at least seventy million dollars per year.

Wernicke-Korsakoff disease is now recognized as severe deficiency of vitamin B_1, or thiamine. Then why, asked University of California, San Diego, scientists Brandon S. Centerwall, B.S., and Michael H. Criqui, M.D., M.P.H., don't we put vitamin B_1 into alcoholic beverages? Fortifying all liquor, wine, and beer with enough thiamine to prevent the disease in acute alcoholics would cost only seventeen million dollars if regular thiamine hydrochloride were used, and even less—about three million dollars—if a more absorbable form, allithiamine, were used.

As the California research team reported in *The New England Journal of Medicine*, vitamin B_1 already is added to some common foods, is nontoxic, and has been shown highly stable in alcoholic solutions. Said Mr. Centerwall and Dr. Criqui, fortifying liquor is justifiable on the basis of cost savings, to say nothing of preventing suffering and death by alcoholism. Suggestions that alcoholics eat an adequate diet—or quit drinking—alas, so far have not worked.

NEWEST TOOTHSAVER

A field-tested method that can save the public several billion dollars in dental bills—and a substantial amount of toothache—each year was recently announced by James P. Carlos, D.D.S., M.P.H., associate director of the National Caries Program of the National Institute of Dental Research. The technique: once-a-week mouth rinsing with a very weak solution of fluoride, the chemical that has proved a tooth-decay preventive when it's added to or naturally occurs in water supplies. Taking part in the program were some seventy-five thousand schoolchildren in seventeen communities without fluoridation or natural fluoride in their water supplies. In the first two years of the mouth-rinse study, dental decay was reduced an average 35 percent, and up to 46 percent. In trace amounts, fluoride applied to teeth (in rinse, drinking water, or dentifrice) works by mending the tiny early cavities in enamel, cutting down formation of plaque, and keeping bacteria from forming tooth-damaging acids. Half of us live without fluoridated water. Either doctors or dentists can prescribe mouth-rinse tablets for children or adults.

SMOKERS' HEALTH DAY

Death rates from lung cancer for women have doubled in ten years and continue to rise (the disease is already the leading killer of American men). Smoking cigarettes has been strongly implicated in the development of this disease; and those who smoke have an increased probability to developing mouth, bladder, and esophageal cancers, as well as strokes, heart disease, emphysema, and bronchitis. On November 16, the American Cancer Society will challenge smokers all over the country to try quitting for the day during their second annual Great American Smokeout. Taking that first step could start you toward a healthier life.

START-EARLY DIET FOR HEARTS

Preventive diets should begin practically in the cradle for children with high risk of heart disease, according to a statement for physicians issued by the American Heart Association. Heated controversy came up last year when a government committee recommended general changes in the overall American diet (cutting down salt, sugar, animal fats, and dietary cholesterol) for the same purposes: objections were raised by both medicine and the food industry. But the AHA believes the preventive diet is specially important in high-risk children and very likely to reduce their later chances for heart attack and stroke. Youngsters from high-risk families need to be examined for high blood pressure, cholesterol, and triglycerides, AHA told physicians; and, if these measurements are in the top 10 percent in the child's age group, that child should be put on a permanent diet limiting cholesterol and saturated fats. High-risk families are those in which parents have high blood pressure or high cholesterol and triglyceride levels and either parents or grandparents have had heart attacks, strokes, or vascular disease before age fifty.

FOOD AND DRUGS—SOME BAD MIXERS

Some prescribed medicines can be made useless or even dangerous if you take them at the same time as certain foods or drinks. It's important to know that milk can cancel out the effect of the antibiotic tetracycline and that one class of antidepressant drugs, the MAO inhibitors, can bring on a dangerous rise in blood pressure if you also drink red wine or eat liver, aged cheese, various other foods. Alcohol can be specially dangerous if you drink while you're taking any of a long list of medicines —antibiotics, antihistamines, tranquilizers, and sedatives among them. To give you more details on combinations to avoid, the Food and Drug Administration has made available a free reprint of an informative article, "Food and Drug Interactions," by Phyllis Lehmann. Send a postcard to Consumer Information Center, Dept. 698F, Pueblo, Colorado 81009.

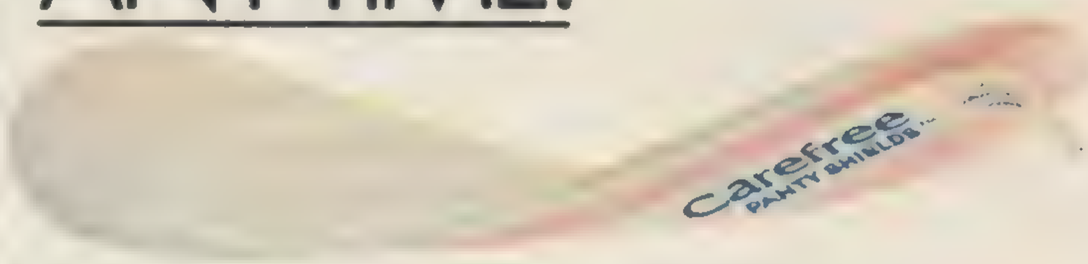
GUARD YOUNG LUNGS

The American Lung Association wants all adults to practice special care in preventing aspiration accidents to children during the winter holiday season. More than two thousand youngsters die each year from foreign objects or food lodged in the windpipe, says the ALA. To keep choking accidents from happening: watch small children constantly during holiday gatherings, keep reachable surfaces cleared of small objects, snack foods, nuts, and hard candies that a toddler might pop into mouth.

If a child should choke on food or an object, use the Heimlich Maneuver: Arms around child from behind, put thumb side of fist between ribs and navel, place other hand on top. Press quickly up and in, to cause air pressure to pop the blockage out. If the victim is a baby, use only the thumb instead of the fist. After breathing is restored, says the Lung Association, take the child to a doctor to be checked.



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Between Us

How to vote right . . .
see sex straight . . .
change your job

By Lorraine Davis

WHY SHOULD YOU VOTE FOR A WOMAN?

Is it, as I once thought, as sexist (and therefore undesirable) to vote for a candidate because she is a woman as it is to vote against her for the same reason? Author, critic, and women's activist Susan Sontag, speaking to the Women's Thursday Caucus in New York some Thursdays ago, said it may be sexist, but you must vote for the woman candidate.

"Women in political power is a radical goal," said Susan. "Power is a system of relationships; women should be participating in that power. The interests of all women should be one of the major concerns of any woman. We should be interested in all women candidates, and we should support other women even when our views differ from theirs to some degree." The most important thing right now is to get more women in public office.

Do women really like the idea of power, or do they reject all kinds of hierarchy? Sontag said women do try to avoid hierarchy because they have been trained for submission and to be pleasing. "But," she said, "the greater the need for professionalism, the less well the egalitarian situation works out."

Asked why she did not use her personal persuasion to change the minds of women with clout who do not back the Women's Movement, such as *Washington Post* publishing tycoon Kay Graham, instead of "preaching to the converted," Sontag said we must not waste time converting Kay Graham but must gain sufficient power to *force* people in positions like hers to treat women equitably in business, to give them the same earning power men have. Women can't get power without money; it is a key issue. Women will gain political power more easily when they have produced several generations of high earners.

Why is political power for women possible now? Susan said women do have a biological burden, the responsibility for bearing and nurturing children; but the world does not need more population now. This is a turning point in human history and, "History happens to be on our side."

"We should," said Sontag, "always vote in our *own* interest. We women have multiple interests, and we should not let male politicians do the defining of what those interests are. . . . The real change has to be species-wide; human beings need to be decoded for violence. . . . I want women to be stronger and men to be nicer."

ART TO GO

A gutsy woman who's been driving a truck with such loads as cars, metal, or beef through every state in the union for six and one-half years is changing her cargo and her route. Carol Walmsley—married, mother of five daughters between the ages of twelve and seventeen, and an amateur photographer—has become driver of The Denver Art Museum's forty-foot art van, Artrek. Since January 1978, the truck, under the direction of curator Erin Lannon, has visited at least forty-five Colorado communities bearing twenty-five works from the Museum's permanent collection.

• • •

Gallup Pollsters have determined that there are more happy women than happy men by a score of 48 percent to 35 percent.

SEX AND THE WORKING WOMAN

"How does the saleswoman effectively deal with sexual harassment? . . . People who have studied this problem carefully have concluded that most harassment is not undertaken to achieve sexual gratification. Sexual harassment is a weapon used against women in the pervasive power game. The intention, whether the harasser recognizes it or not, is to put you in your place. An individual who cannot readily accept you as a professional can put his world in order by reducing you to a sexual object or target."
Saleswoman: A Guide to Career Success,
by Barbara A. Pletcher (Dow Jones-Irwin).

MOVING ON ERA

Changing one's mind can be a very positive move. At the 1978 Annual Conference of the American Library Association (the profession is 80 percent female), members felt so strongly about the Illinois State legislature's failure to ratify the Equal Rights Amendment that they voted to ask their governing council to change the location of their 1979 Midwinter Conference away from Chicago's Palmer House hotel, where arrangements were already well advanced, to a more congenial location. Result: librarians of both sexes will meet in January in Washington, DC.

Meanwhile, the campaign of economic pressure by the National Organization for Women against the fifteen states that have not ratified the ERA has been so effective (NOW has published a list of more than three hundred organizations, cities, and counties that will not hold meetings or conventions in unratified states) that two of the states, Missouri and Nevada, and a Louisiana tourism committee have filed antitrust suits in Federal court against NOW, charging restraint of trade. And NOW has filed counter-suits, requested an investigation of possible use of Federal funds in the Missouri suit.

WHEN MOTHER JOB-JUMPS

The whole family participated in the decision when Wendy Glasgow Winters accepted her new appointment as Dean of the College at Smith. Most recently Assistant Dean for Academic Affairs and associate professor at the University of Connecticut School of Social Work in West Hartford, Wendy is the mother of two children and wife of Irving Winters, who has been senior mechanical engineer in Yale University's physics department. "Most unusual and supportive" is the way Wendy described her husband. His reactions to this latest move in her career: When Wendy's name was submitted to Smith College, Irving said, "You have to take a serious look at that. I'd be willing to face the difficulties of a move." He began exploring job possibilities for himself in the Northampton, Massachusetts, area.

By staying in an apartment in Northampton two nights a week, Wendy will be able to take on her new administrative duties full-time in January 1979 and will also serve as associate professor in the department of sociology and anthropology, teaching in the next academic year; but the family will not join her until summer, when the children's school year is over.

Women with careers as well as families face logistical stresses even without job moves. Wendy handles her multiple roles by using a little "organization book," a personal calendar, a calendar kept by her secretary, and a big square family calendar on the wall of the kitchen of her large house in North Haven, Connecticut. "Activities that have some impact on other family members go up there," she said. "You can call it obsessive; I like to call it organized."

The daughter of West Indians, Wendy grew up in Norwalk, Connecticut, where she eventually served as a school social worker. "In an administrative job at Yale (where she got her Ph.D. degree), I found I had a particular skill in problem solving, getting people together. The political climate of the 1960s and early '70s helped me to get in touch with what my potential might be, reinforced my self-confidence and my determination. I had a lot of support and encouragement from friends and family. I think that's very important. Some people say they did it alone; I did not do it alone."

Did Blackness have a part in Wendy's job offer? When the Smith appointment was made, she recalled, "The faculty wanted the President to convey to me that in no way was this an affirmative-action appointment. I said I was glad to hear it, but never once did that thought cross my mind."

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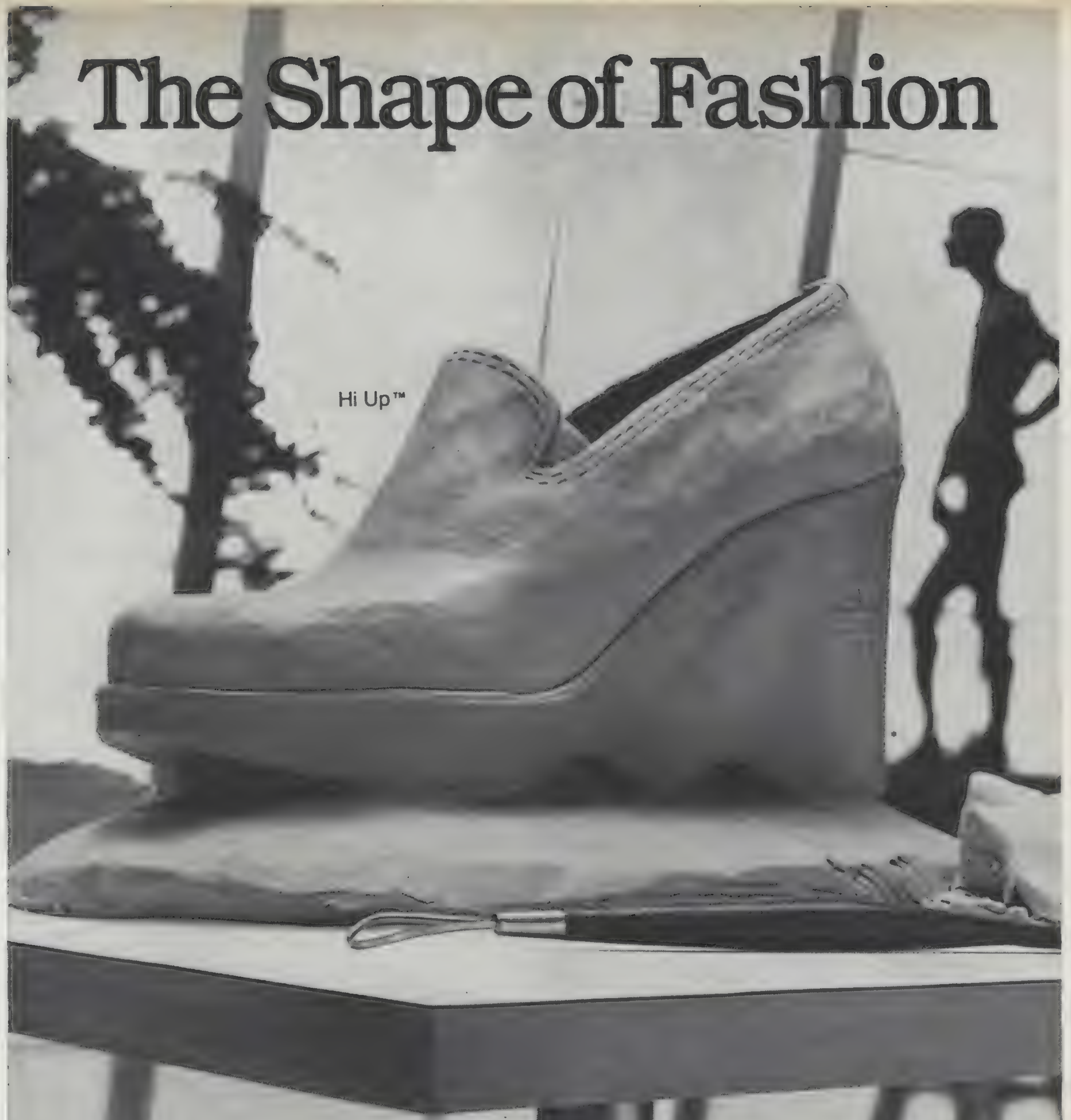
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Face winter with summer flowers: here's how to grow them indoors

With sun or sun-seeming electric bulbs, you can raise blooms as cheering as the garden kind

By Ma Anand Prita and Sara Baerwald

As winter approaches, one way to bring back a little of summer indoors is to grow plants that give flowers. This provides a delightful contrast to the worsening weather conditions outside.

You're lucky if you have at least a few hours of direct sun indoors each day, but bright electric light is often enough for flowering plants. Fluorescents and simulated-sunlight bulbs can close the gap.

A study by the American Horticultural Society has shown that fluorescent light *alone* is enough to grow happy, healthy plants indoors. Cool-white fluorescents generate less heat than incandescent bulbs so plants can be placed closer to the light without burning the foliage. Fluorescents cost less, too, because they use lower wattage than incandescent bulbs.

Many people cringe at the idea of fluorescent lights in their homes. It all depends on where you want to make the compromise—with the plants or with the lighting arrangements. With a little imagination, fluorescents can be easily hidden so the glare won't disturb the eye. But there are other alternatives. There are many commercial varieties of simulated-sunlight bulbs. They come in different wattages and can be screwed into any light socket and moved around to various locations. Unlike fluorescents, these bulbs are not enough by themselves to maintain thriving houseplants but can be combined with some natural light.

A caution about simulated-sunlight bulbs: heat is a big problem if these bulbs are left on too long. This is true of regular incandescent bulbs, too. You can check the foliage with your hands. If leaves are warm or hot to the touch, move the light farther away from the plants.

What flowering plants to choose? You might try amaryllis, calla lilies, gloxinia, or cyclamen. Or stick with one of these three old favorites:

African violets

If you want them to bloom year round, African violets demand a little extra care and attention. They do best in bright indirect light, except in winter when they like direct sun. You'll know the plants are getting too much light if the leaves become bleached or blotched. If violets are flowering poorly and the leaves are elongated, they need more light. As with most flowering plants, the blooms will be more prolific if the roots are slightly potbound, so don't be in a hurry to re-pot.

African violets appreciate humid air that's not too hot or drafty. If the air is too hot, the buds will drop off; if it's too cold, they'll grow very slowly and the leaves will curl under.

Always let the soil dry out on top before watering these plants again; and never use cold water, since it's too much of a shock. Be sure to keep water off the leaves and flowers to prevent scorching by the sun. This can happen very quickly, so pay attention! One last bit of advice . . . never allow the pot to sit in water or else the roots will rot.

Remember, the biggest problem with African violets (as with all gardening) is that there is no one perfect approach. As always, it's up to you and your plants to experiment in order to find out what works best. Have confidence in the relationship you are developing with your plants. Above all, learn to trust your instincts. Every situation is different, and there is no absolute truth. You create the whole thing!

Geraniums

Geraniums are a blessing to have in the house. They'll bloom for nine or ten months out of the year, if they have full sun or, lacking that, sun plus artificial light. Many plants suffer in dry, heated rooms, but not geraniums. They even do better in dryness than in humidity. They'll die sooner from being waterlogged than most plants and actually like to dry out completely since their succulent-like leaves retain water. A firm cutting-back when geraniums start to thin out will prevent their growing into telephone-pole type plants.

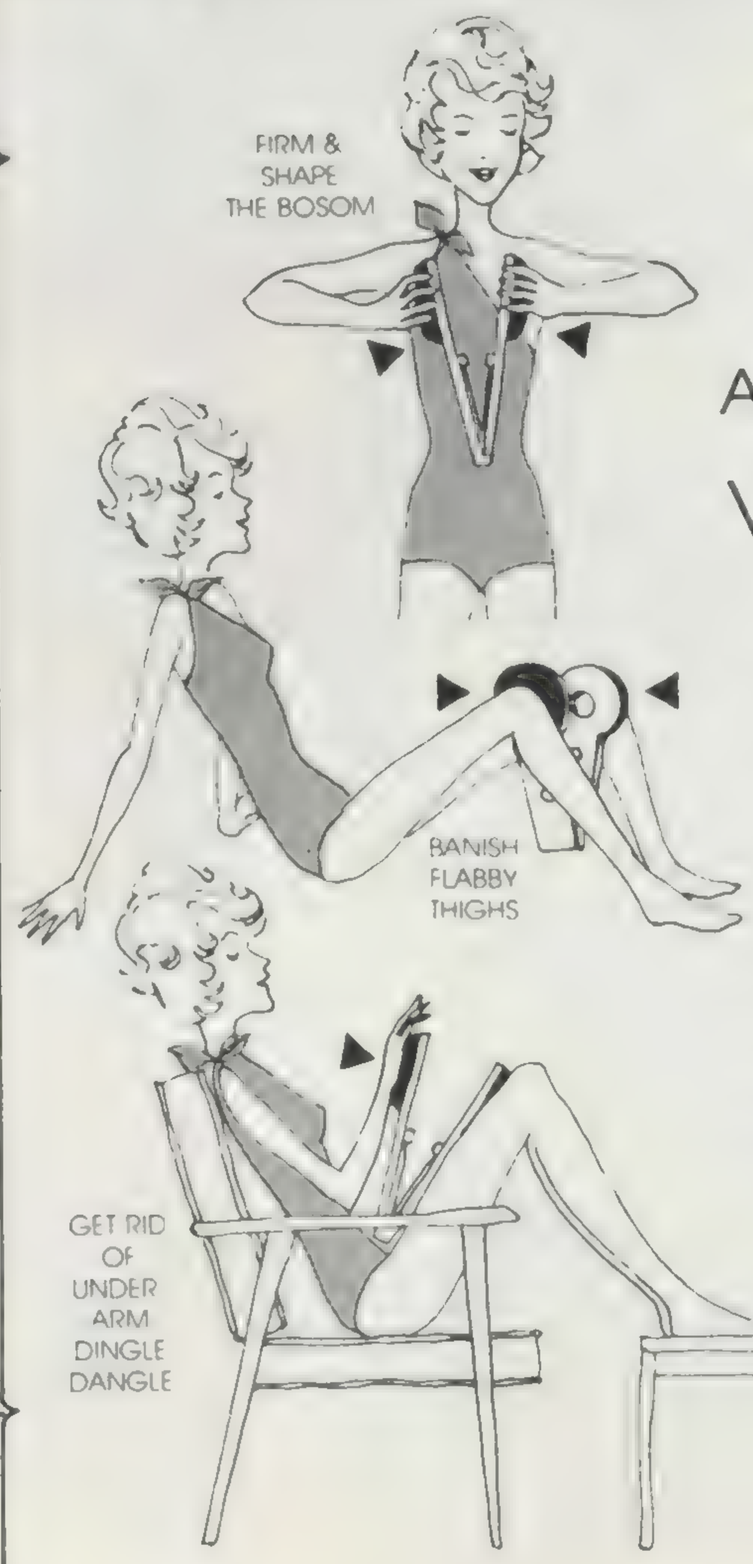
If you've had your geraniums outdoors all summer and they bloomed with no problem but now all you've got is gorgeous foliage, here are some possible reasons: There may be too much nitrogen in the soil. Go easy on the fertilizer. You may be overdoing it now that you've brought your geraniums indoors. Nitrogen encourages wild leaf growth but does nothing for blooming.

Another reason for lack of blooms is not enough sun. There is no getting around it with geraniums. It's either full sun or provide a supplement of artificial light. Otherwise, there's no hope for flowers.

Finally, it is possible they aren't being kept cool enough at night. Geraniums love to be kept cooler at night than during the day. Try moving them to the floor at night, since the air is cooler there.

Chrysanthemums

A few words about "mum" plants since they're frequently given as gifts at this time of year. It's vital for abundant flowering that 'mums be kept cool, around 60 degrees Farenheit. Keep the soil damp by watering thoroughly. Remember to check the soil frequently with your fingers. Dry, heated air may be robbing the moisture from the soil, so the plant isn't receiving all the water you are administering. ▽



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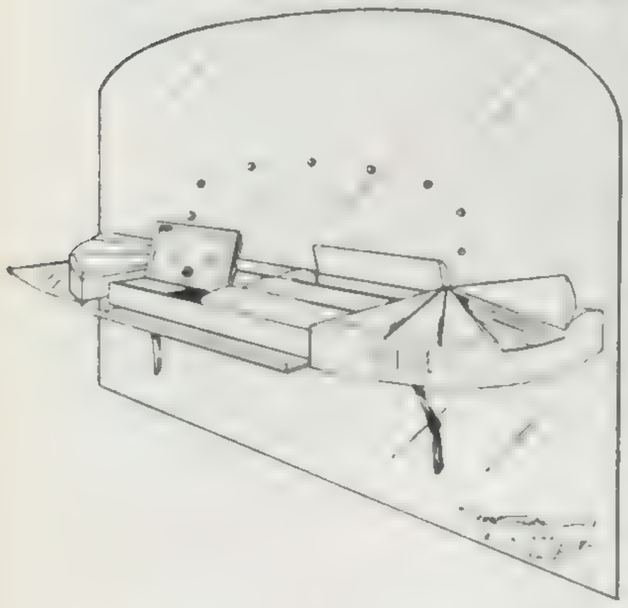
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And just in case you were beginning to feel a bit retro, look at this: Dakota Jackson's flight of imagination, below. It's as modern as a dressing table can be — in dove-grey kidskin, black mica, glass. And the mirror has just as much makeup lighting as you'd find in any Broadway star's backstage dressing room. About $7,500. To order, from Dakota Jackson, Inc., 208 W. 29 St , NYC. 10001.

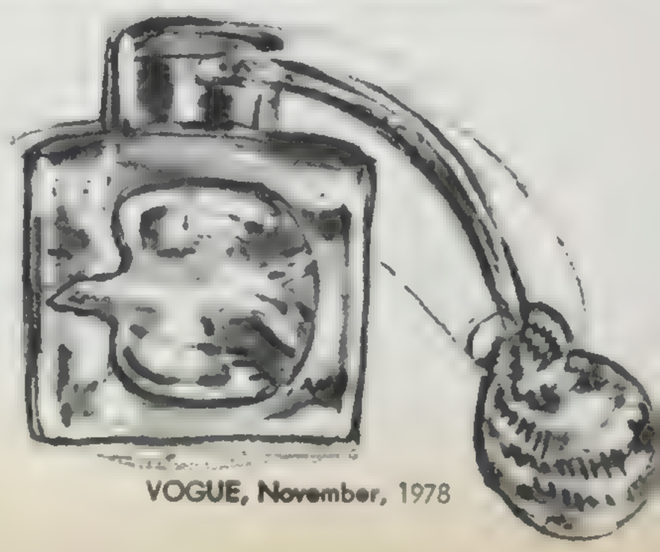


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Edwardian silver — an English dressing-table set, below, that dates back to 1906. Which was, after all, the era when women indulged in silver mirrors, brushes, and silver-handled combs like these. They are from a collection of old English silver in Penhaligon's Boutique at Bergdorf Goodman, NYC.



For the woman who loves L'Air du Temps, there is the most extravagantly beautiful object imaginable: a Lalique crystal atomizer with a symbolic dove sculpted on each side, right. It comes in a satin-lined suède box, $450. To order from Neiman-Marcus.



Fashion, big photo, above: Satin-y boxers and robe, Loré Lingerie. Store information, next to last pages.

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By Phyllis Lehmann

Vitamin A for your skin. Vitamin B_{12} for energy. Vitamin C to prevent colds. Vitamin E to put pizzazz in your sex life. To millions of Americans, this alphabetical smorgasbord represents a shortcut to health and happiness.

Megavitamin mania—regularly consuming at least ten times, and up to thousands of times, the recommended daily allowances of vitamins—is at best a needless drain on the pocketbook and at worst a hazard to health.

Promotion of vitamins as magic elixirs and cures for virtually every ailment is, quite simply, a fraud—and a very profitable one. Health-food rackets bilk Americans of more than a billion dollars a year. Some sixty million people in this country are taking dietary supplements they don't need, says Stephen Barrett, M.D., senior editor of *The Health Robbers,* a guide to the numerous forms of health quackery.

Vitamin fads are based on misleading and potentially dangerous claims repeated over and over in advertisements and by self-professed nutrition "experts." Let's look at some of these myths—and the facts behind them.

Myth: Americans do not get enough vitamins in their food.

Fact: Probably the most widespread of the vitamin myths, this argument takes several forms. Pill promoters maintain that modern processing methods remove most of the nutrients from food. Or they claim that soil depletion and chemical fertilizers rob our food of essential vitamins and minerals. Neither statement is true. While milling of grains does remove B vitamins and iron, enrichment of flour puts them back. Most of our foods, even convenience foods and some snack foods are fortified with vitamins and minerals. Vitamin A is added to margarine, vitamin D to milk, and vitamin C to non-citrus juices. "It's hard to eat breakfast without getting the equivalent of a vitamin pill," says D. Mark Hegsted, Ph.D., professor of nutrition at the Harvard School of Public Health.

The answer to the soil depletion claim is simple: If plants cannot get nutrients from the soil, they won't grow. Besides, the vitamin and mineral content of a plant is determined not by the soil but by the plant's own heredity. There is no evidence that foods grown with natural fertilizers are in any way more nutritious than those grown with chemical fertilizers.

The truth is that very, very few people in the United States need vitamin supplements. Exceptions include those with vitamin-deficiency diseases, those convalescing from serious illness, some of the elderly, and some pregnant and lactating women. "I don't know why anyone eating even a halfway decent diet would need extra vitamins," says Fredrick J. Stare, M.D., Ph.D., founder and former chairman of the department of nutrition at Harvard's School of Public Health. "As long as a person eats even one fruit a day, one or two vegetables, one serving of meat, and just one serving of something made from milk, he will get plenty of vitamins."

Vitamins are important in the diet—our bodies need thirteen of them to keep functioning. But so are adequate amounts of calories, fats, carbohydrates, protein, minerals, and water. Needless preoccupation with vitamins can distract attention from other dietary concerns. "The major things Americans should be worried about," contends Dr. Hegsted, "are heart disease, cancer, diabetes, digestive diseases, and hypertension and how our diet contributes to these."

Myth: Large doses of vitamins will promote "optimal" health, increasing strength, mental alertness, and sexual powers.

Fact: This old "some is good, so more must be better" argument simply does not apply to vitamins. The body needs vitamins in very tiny amounts—only milligrams (one thousandth of a gram) or micrograms (one millionth of a gram) a day. Just one ounce of vitamin B_{12}, according to *FDA Consumer* magazine, would satisfy the daily needs of 4,724,921 people.

Whatever the intake, the body uses only what it needs. Excess amounts of watersoluble vitamins, such as vitamin C, are excreted in the urine. Excess amounts of fat-soluble ones, such as A and D, are stored in the liver. There is absolutely no evidence that large doses of vitamins enhance the abilities *(Continued on page 198)*

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VITAMANIA

(Continued from page 196)

in the bedroom or anywhere else. There *is* evidence, however, that the burden of handling excess quantities of some vitamins is harmful to the liver and other organs.

Not only do we not need as many vitamins as some "experts" would have us believe, we also don't need them as often. "Much advertising gives the impression that there is almost an hourly need for vitamins. Nobody is going to drop dead because he doesn't get all the vitamins he needs in one day," says Philip L. White, Sc.D., director of the American Medical Association's department of foods and nutrition. But it is important for good health that he ultimately get them over several days."

Myth: Since people vary in their needs for vitamins, some individuals need supplements to satisfy their daily requirements.

Fact: The recommended dietary allowances (RDA's), determined by the Food and Nutrition Board of the National Research Council, are deliberately set high enough to cover the normal range of vitamin needs. Again, a reasonably varied diet easily provides these daily requirements.

Myth: Specific vitamins can prevent or cure certain diseases.

Fact: Anyone who hasn't spent the past ten years in Timbuctu has heard Linus Pauling, Ph.D., claim that vitamin C prevents the common cold. Vitamin C apparently acts somewhat like an antihistamine tablet to reduce some symptoms in people who have colds, but there is no evidence that it kills the cold virus or prevents colds.

If a cure for the common cold sounds appealing, the thought of a magic sex potion is even more intriguing. Unfortunately, vitamin E is not it. Promotion of E as the "sex vitamin" grew out of studies in which male rats deprived of vitamin E became sterile. Vitamin E has not, however, proved to be of any help in treating human sterility or impotence. In fact, excessive doses can have just the opposite effect of reducing sexual function.

Nor is there any scientific evidence to support claims that vitamin E can prevent heart attacks or ulcers, protect against the effects of air pollution, promote healing of burns or wounds, or slow the aging process.

The answer to that "rundown" feeling, according to some doctors, is a shot of vitamin B_{12}. But the only medically acceptable use of B_{12} therapy is in cases of pernicious anemia, a rare disorder of the blood and nervous system. The body actually requires so little B_{12}—only two micrograms a day—that deficiencies occur in normal people only after several years on a very strict vegetarian diet. Vegetarians who eat eggs or dairy products get plenty of vitamin B_{12}.

The term "megavitamin therapy" grew out of a recent fad in psychiatry: treating schizophrenics with large doses of niacin, also known as nicotinic acid or nicotinamide. Now called "orthomolecular therapy," the treatment has expanded to include megadoses of other vitamins, minerals, hormones, and drugs. A task force of the American Psychiatric Association has investigated this vitamin therapy and found it useless.

Other popular claims about specific vitamins are equally worthless. An FDA advisory panel reports no reliable evidence that vitamin B_6 prevents kidney stones; that thiamine is beneficial in the treatment of multiple sclerosis, cancer, or impotence; that vitamin A is useful in combating acne, stress ulcers, or dry skin; or that vitamin D lowers blood cholesterol or prevents or cures osteoporosis.

Myth: Vitamins are harmless, so there's no reason people shouldn't take them for "insurance" if they wish.

Fact: Vitamins in large doses are *not* harmless. The toxicity of vitamins A and D is well documented, and evidence is mounting against other commonly abused vitamins, such as C and E.

Pressure within the skull, caused by excessive amounts of vitamin A, can mimic a brain tumor so convincingly that unnecessary surgery has been performed. Other signs of vitamin A toxicity include retarded growth in children, dry and cracked skin, headaches, bone pain, lack of appetite, hair loss, and menstrual difficulties. Storage of excess vitamin A in the liver can damage that organ to the point that cirrhosis develops.

Excessive intake of vitamin D over long periods can retard physical and mental growth in children and cause nausea, weakness, weight loss, constipation, stiffness, vague aches, kidney stones, high blood pressure, and kidney failure which can be fatal. Long-term consumption of large amounts of vitamin D is also suspected as a factor in heart attacks.

The FDA advisory panel reports a number of hazards associated with doses of more than 1000 milligrams of vitamin C daily over long periods. (The recommended daily allowance for adults is 60 milligrams.) Such doses can cause gastrointestinal disturbances, kidney problems, damage to growing bone, and menstrual bleeding in pregnant women. Excessive amounts can destroy vitamin B_{12} in food—which in turn can lead to serious B_{12} deficiency.

When the body has become conditioned to destroying large quantities of vitamin C, the destruction mechanism continues to operate at full speed when the person stops taking megadoses. The result may be a temporary case of scurvy, the vitamin C deficiency disease characterized by swollen and bleeding gums, loose teeth, muscle pain, and rough skin. The bleeding of "rebound-scurvy" can be especially dangerous in newborn infants whose mothers took large amounts of vitamin C.

Scientists have documented disagreeable side effects for other vitamins as well. The excessive amounts of niacin given in orthomolecular therapy can cause flushing and itching, liver damage, skin disorders, peptic ulcers, and high levels of sugar and uric acid in the blood. Megadoses of vitamin E will not give you a better sex life, but they can give you a lot of other things: headaches, nausea, fatigue, giddiness, blurred vision, inflammation of the mouth, chapped lips, intestinal disturbances, muscle weakness, low blood sugar—and, ironically, a worse sex life.

Myth: All vitamins are created equal.

Fact: Some of the substances sold as vitamins really are not human vitamins at all but vitamins for animals or microorganisms. Other so-called vitamins are worthless concoctions even for bugs and animals.

The human body requires only thirteen vitamins: A, B_1 (thiamine), B_2 (riboflavin), niacin, folic acid, B_6, B_{12}, pantothenic acid,

(Continued on page 200)



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VITAMANIA

(Continued from page 198)

biotin, C (ascorbic acid), D, E, and K. The body is able to synthesize niacin, vitamin D, and vitamin K, but in quantities too small to meet nutritional requirements. The other ten must be supplied entirely by food.

Two substances commonly sold as human vitamins in health-food stores are PABA (para-aminobenzoic acid) and citrus bioflavinoids. Both can be dangerous. PABA reverses the antibacterial action of sufa drugs. So, if you have an infection and are taking a sulfa drug to fight it at the same time you're taking PABA, the sulfa won't kill the bug. Citrus bioflavinoids, vitamins for some animals, contain a cancer-causing substance called quercetin.

Two quack remedies that are vitamins by trade name only are Laetrile, sometimes sold as vitamin B_{17}, and pangamic acid, billed as vitamin B_{15}. Both have been labeled as dangerous frauds by the FDA. Laetrile, a worthless cancer "cure" made from apricot pits, can cause cyanide poisoning. Pangamic acid, alleged to ease breathing, can cause tissue damage.

Myth: There are laws to protect the public from dangerous vitamins and false claims.

Fact: At present, there are no laws to regulate dose levels of vitamin preparations or to prevent anyone from making absurd claims about vitamins or naming a worthless substance a vitamin. The only specific protection for the consumer is a law that prohibits making false claims on the package label. The Federal Trade Commission has authority to regulate grossly deceptive advertising, but its rules do little to slow down health-food fanatics.

SENSIBLE TIPS ABOUT VITAMINS

Nutrition experts offer the following advice:

- Eat a well-balanced and varied diet, selecting as many different foods as possible from the four basic categories: grains; meat, poultry, or fish; dairy products; and fruits and vegetables.
- Don't assume you can be careless about what you eat just because you take vitamin pills. Vitamin and mineral supplements do not contain all the nutrients you need. The only cure for a poor diet is a well-balanced diet.
- If you insist on taking supplements, make sure you do not take any preparation that contains more than one RDA of any vitamin, advises Dr. Philip White. This warning is even more important for minerals, because scientists know less about the toxicity of trace minerals, such as selenium, zinc, copper, and manganese, than they do about vitamins. Nevertheless, says Dr. White, there are indications the health-food industry will be pushing minerals heavily in the future.
- Realize when you're being taken. Many of the "nutritionists" who make wild claims about vitamins in books and on television are nothing more than latter-day snake-oil salesmen out to make a fast buck. Be wary of their pitch. As Dr. Herbert writes in *The Health Robbers:*

"Do you believe that, 'If some is good, more may be better'? Do you believe, 'It can't hurt'? Do you believe you are getting 'nutritional insurance'? If you believe any of these things, you have been brainwashed." ▽



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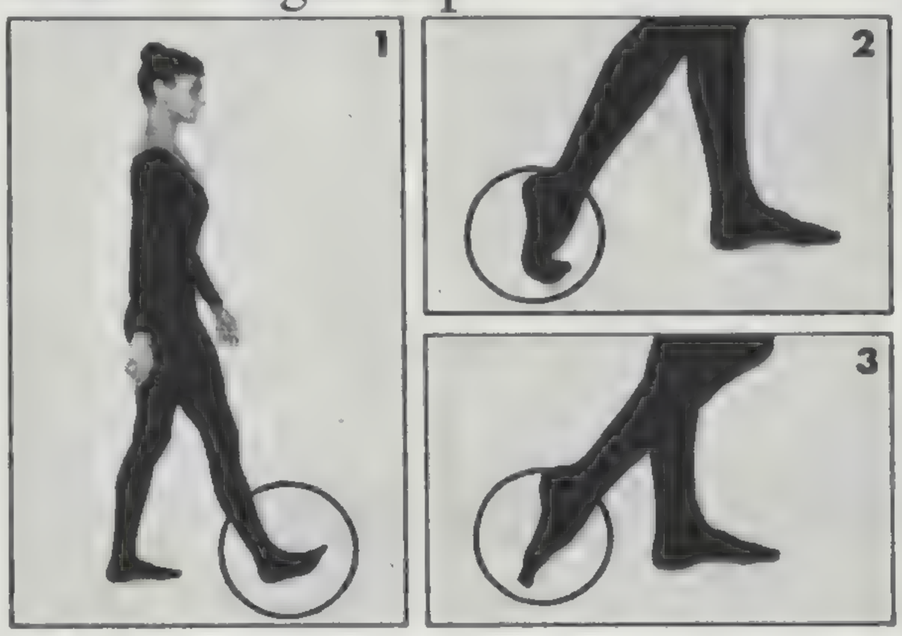
Slit skirts! Strip sandals!
And—legs, legs, legs!





It's the open season—and legs are swinging into full view, from here clear to summer. Walking right through slit skirts. In bare, strippy sandals. Just look *above* and you'll see what we mean. The skirt is Anne Klein's; the sandals, Beene Bag's. And the legs? They get the best of care (see page 126).... Stepping out like this means walking properly. And exercise expert Naja Cori shows you how. As you start to take a step with your right foot, your hips should move forward (*near right*)—not out to the side as some people's are apt to do (*far right*). There is a right way of using your feet, too. Flex your foot slightly each time you take a step, and first (1) come down on the center of your heel, then on the outer rim of the foot, and finally on the ball and big toe. Next, lift your heel (2), and shift your weight towards the ball of your foot—especially the first and second toes. Lastly, propel forward (3) by pushing off from big toe.

Take the right step



Do your thighs need help? Alex of Alex and Walter, 30 W. 56 St., NYC, has this firm bit of advice: Sit on the floor, with your legs straight in front of you and your hands behind you on the floor for support. Point right leg, lift it ten inches; slowly lower it. Do twelve lifts, each leg.

Want smooth legs? Go see Ursula Thompkins at Basic Beauty, 112 E. 84 St., NYC, and she waxes right to the bikini line. Another leg ritual: Danusia Pawska massage—at your NYC house—$25 an hour. (201) 935-5374.

Fashion information, next to last pages.

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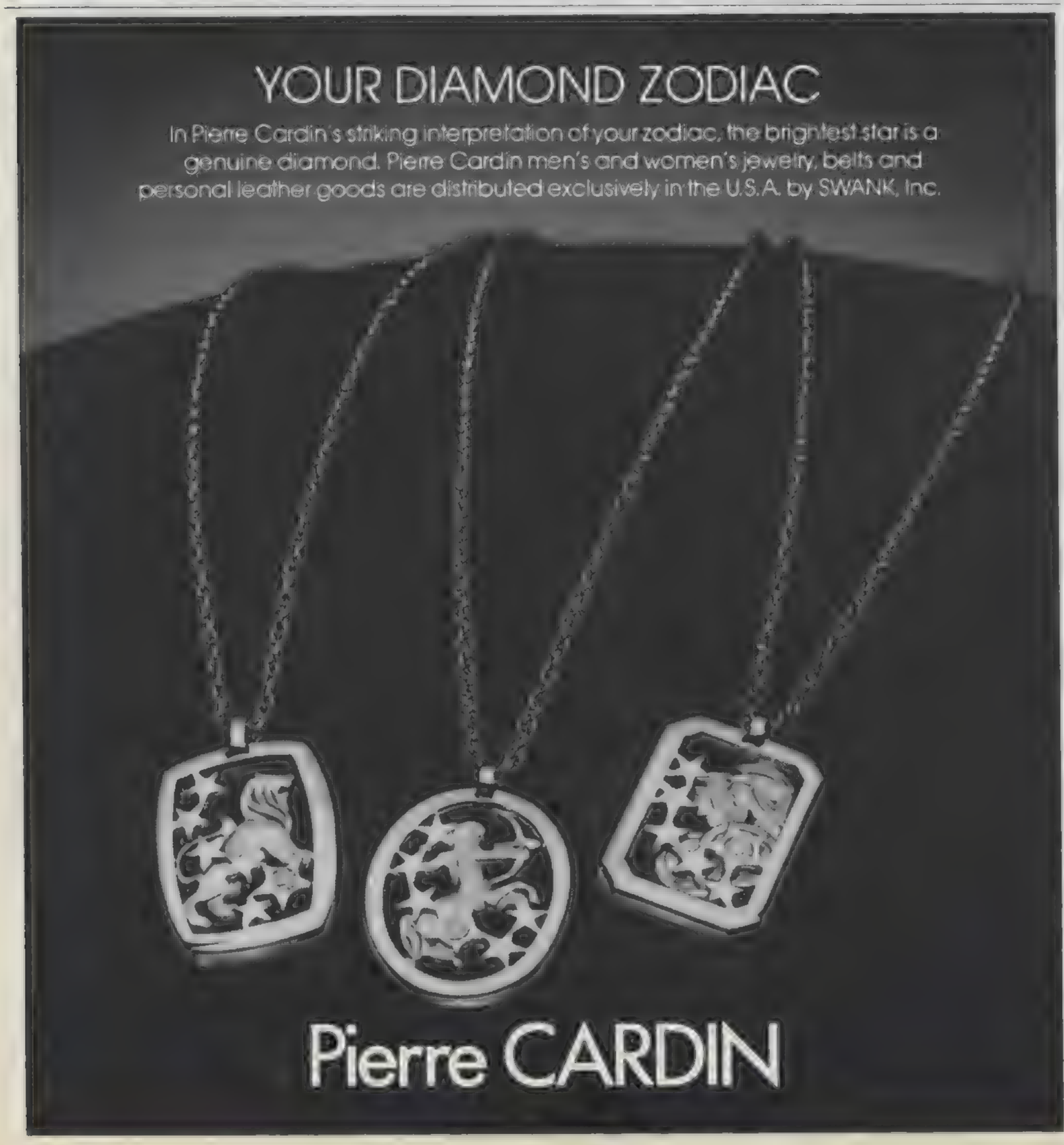
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YOUR LETTERS

(Continued from page 30)

Applause for women, jobs, friends

Most of the time, I think that subscribing to Vogue is pretty frivolous—fashions, makeup, and features which supply hype about celebrating the physical side of life are just fun and not to be taken seriously. But then, periodically, Vogue [August] provides some very thought-provoking, sensitive, and intelligent articles on aspects of life. I refer to the articles on marriage, career, and motherhood by Cathleen Medwick, Anne T. Fleming, and Carole Suplina, and the article on friendship by Francine Gray. By presenting these perspectives, the writers and Vogue make substantial contributions in helping women who feel conflicts towards each other and within themselves.

Marilyn Gilroy
Plainsboro, NJ

I would like to applaud Vogue magazine for the article "Friends" by Francine Gray in the August issue. Friendship seems to have lost its importance in our over-eroticized, over-romanticized society; because of it people are striving to fill that friendship gap in ways that often prove to be unfulfilling and dissatisfying.

Also, I strongly agree with the reader's letter (August issue) which stressed that undue emphasis is placed on youth in fashion and beauty magazines. America's glorification of youth ignores the beauty of women in the latter halves of their lives. Models in their thirties, forties, and even fifties have not lost their physical beauty, and possess a depth that younger women do not have. They would enhance the high fashion of Vogue. I speak from the younger group of women; I am in my mid-twenties.

Keep up the good work on a fine magazine!

Dorothy Shaw
Pleasanton, CA

Turkish reply

Story by Rex Reed on "Midnight Express" in Vogue's September 1978 issue is full of misinterpretations and fabrications based on the book by Billy Hayes.

Billy Hayes was arrested at Istanbul Airport for trying to smuggle 2.1 kg. (around five pounds) of hashish and subsequently sentenced to thirty years imprisonment in accordance with Article 403 of the Turkish Penal Code.

In the movie, a self-confessed smuggler was turned into a hero with Turkey getting practically all the blame merely because she had applied law in the face of a proven crime.

When the film was viewed by the French newspaper "Le Monde" in its 20th May issue, it was denounced as "racist" as well as "dangerous and insupportable."

The fact that the movie, based purely on lies and fabrications of Billy Hayes, is viewed by Rex Reed as "an haunting story, especially because it is true" is unjust and incompatible with realities. On the other hand, Rex Reed's judgment of Billy's crime as "an error" and "smuggling drugs out in countries where it is easily obtainable" is only biased and, unfortunately, encouraging crimes relating to drug abuse, and cannot be shared.

Ahmet Ersoy
Press Counselor
Turkish Embassy
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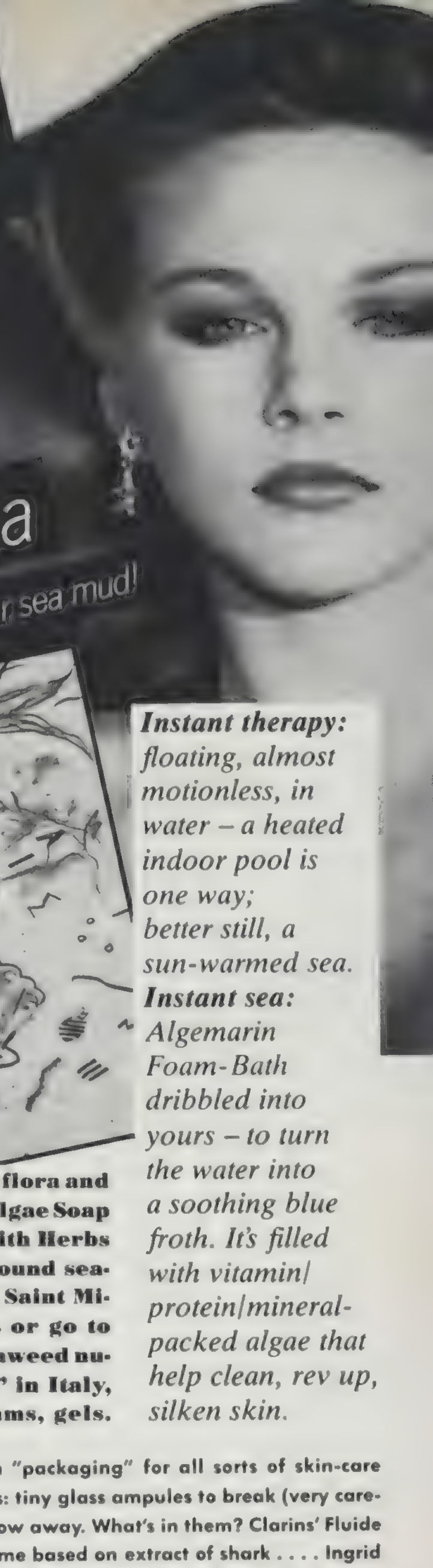
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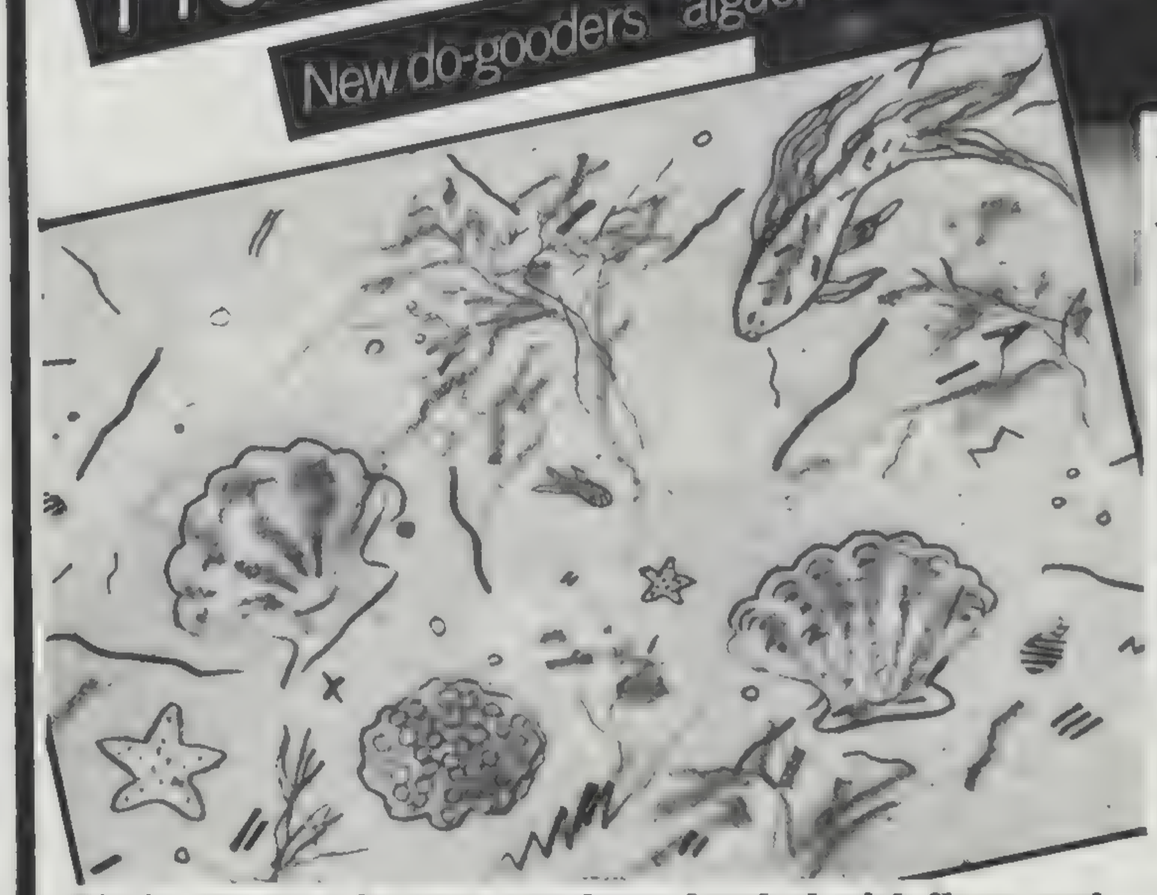
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Instant therapy: *floating, almost motionless, in water – a heated indoor pool is one way; better still, a sun-warmed sea.*

Instant sea: *Algemarin Foam-Bath dribbled into yours – to turn the water into a soothing blue froth. It's filled with vitamin/protein/mineral-packed algae that help clean, rev up, silken skin.*

Great do-it-yourself sea-water bath: put one cup of packaged seaweed (at most herb shops) in a heat-proof glass jar; cover with boiling water and steep for an hour. Then strain and pour in your bath. This recipe from *The Royal Swedish Longevity Diet* + *Weight Control Program* by Zina Provendie (Grosset & Dunlap).

● New European "packaging" for all sorts of skin-care treats/treatments: tiny glass ampules to break (very carefully), empty, throw away. What's in them? Clarins' Fluide Douceur is a regime based on extract of shark . . . . Ingrid Millet's Perle de Caviar is made from extract of oyster, caviar, and sea mud . . . . Gel Sargasses is chock-full of what they call *faune marine*. . . .

A zingy gel made from seaweed extract is the finishing touch to a massage at The Health Club for Women (Ritz Tower, 465 Park Ave., NYC 10022). Reason: Seaweed's a natural astringent, seems to tighten and tone. It's worked into hard-to-firm spots like the upper arms and thighs — feels terrific! . . . Perfect place to stash seaweed soap (Algemarin's, for instance) — a big white ceramic crab shell. Trifles has a set of four supersized ones for $13.65 ppd. To order (#H 4880) from P.O. Box 44432, Dallas, Texas 75234.

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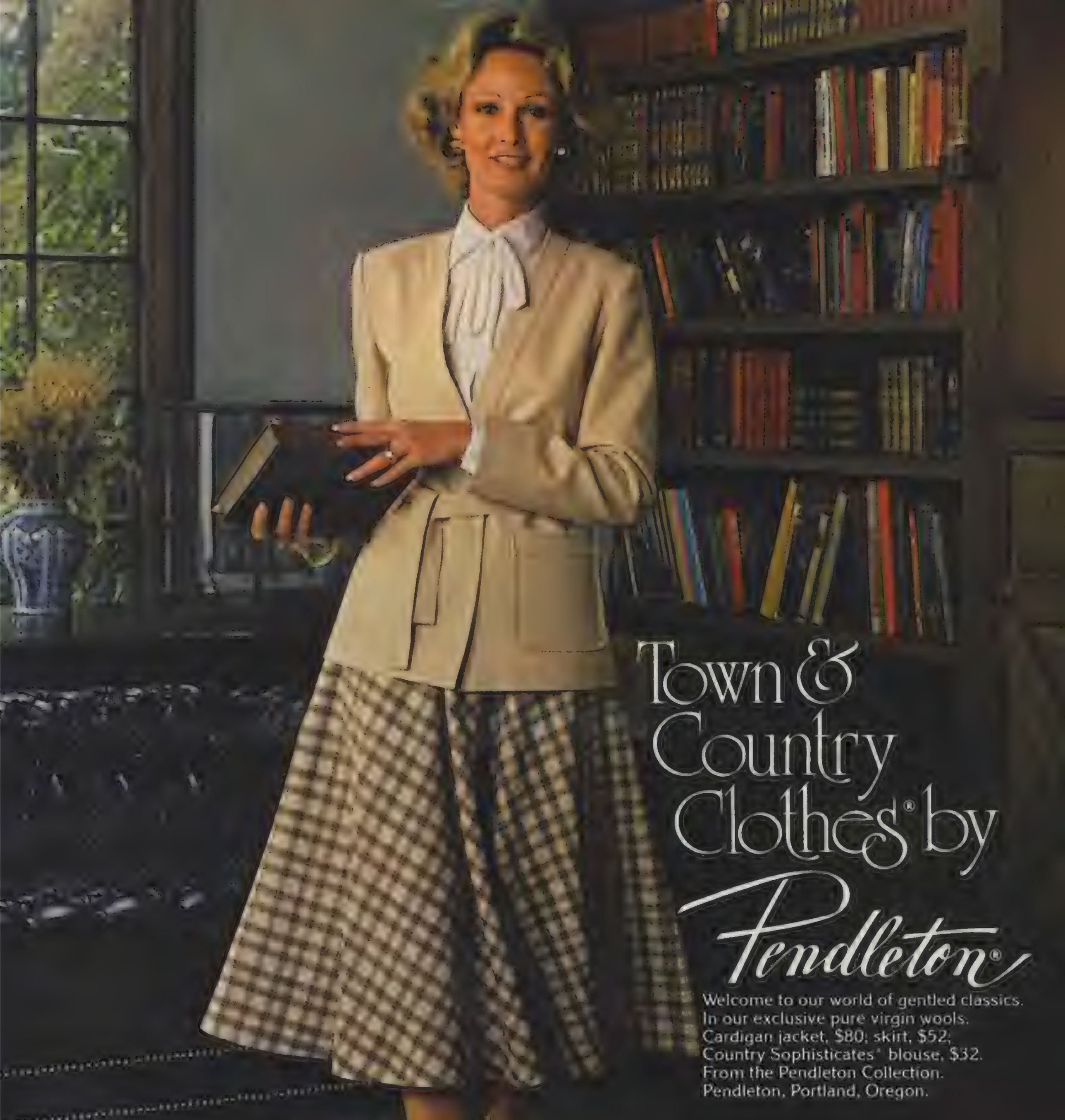
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Canned luxury! Quick party recipes made from tinned "gourmet" foods

Delicacies shop—or even supermarket shelf—has treats in cans for swift party cooking or easy Christmas giving

By Arthur Gold and Robert Fizdale

At this time of year—when two of your most pressing priorities are providing yourself—and the friends you'd like to entertain—with quick, attractive meals and tracking down small, unusual gifts for the names on your Christmas shopping list—you will find that, surprisingly, the answers to both these quests are no farther away than the fancy-food shelves of your supermarket or your gourmet food shop.

Just look at some of the tinned temptations that are available: French pâté de foie gras, Iranian or Russian black caviar, Foie gras Entier d'Oie (Castaing brand), a whole goose liver to be sliced into thin, sinfully rich, butter-smooth portions—as well as Polish hams and Portuguese sardines (quickly turned into hot Sardine Puffs to serve with drinks), gooseberries and black currants, marvelously firm white Spanish beans canned in Italy, Italian peppers, Belgian carrots, French shad roe and American shad roe. Both kinds of roe are equally delicious and particularly good when transformed into a grainy-textured mousse, a tall-as-a-chef's-hat soufflé (made from your favorite recipe and accented with the sharp salt tang of anchovies), or the filling for an unusual robust country omelet glazed with anchovy oil, sharpened with shallots, smoothed with sour cream.

Try tinned snails, warmed in a powerful butter sauce laced with garlic, parsley, and crisp chopped hazelnuts. Serve in mushroom caps to add a delightful earthy taste to these already earthy creatures. No struggling with tongs or burning fingers on hot snail shells.

Canned artichoke bottoms (not hearts) are infinitely useful. Turn them into a tongue-teasing Curried Cream of Artichoke Soup or stuff them with a bittersweet purée of sorrel and tiny peas. A surprisingly satisfying Spaghetti with Seafood Sauce (all from cans) can be made with clam juice, whole clams and minced clams, oysters, sliced ocean conch, and jumbo shrimp.

And that old school-lunch standby, canned tomato soup, can be transformed into a sophisticated Party Soup in an instant, if you know how.

Let your imagination be your guide—or let us guide you through recipes that range from the traditional White Beans and Caviar to our own Shad-Roe Mousse—one of seven mouth-watering hors d'oeuvres that you can assemble from cans—starting here.

SHAD-ROE MOUSSE

eight to ten servings

2 8-ounce cans Francal brand imported French shad roe
1 tablespoon lemon juice
1 envelope unflavored gelatin
2 medium onion slices
1 teaspoon paprika
5–10 dashes Tabasco sauce
2 anchovies, drained
½ cup mayonnaise
1 cup low-fat plain yogurt
Optional garnish: 12 large radishes, trimmed and finely sliced

Vinaigrette Sauce:
3 tablespoons olive oil
1 tablespoon vinegar
Salt and freshly ground pepper to taste

Open cans of shad roe; discard top layer of paper. Pour liquid from cans into measuring cup. You need ½ cup of liquid; discard the rest. Place liquid in small saucepan with lemon juice and bring to boil.

Place gelatin and onion slices in blender,

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or in food processor, using knife blade. Pour in boiling liquid and blend or process on high speed. Process for one minute. Stop. Scrape sides with rubber spatula to push any gelatin clinging to sides of bowl down into mixture. Process again for 30 seconds. Add shad roe and remaining ingredients except radishes and run machine for 30–60 seconds or till mixture is very smooth.

Rinse 4-cup bowl or decorative fish mold in cold water: pour water out but do not dry mold. Pour mousse into mold and chill in refrigerator till set, for 3 hours or overnight.

To unmold: Place mold in hot water almost to top for 20 seconds; run a sharp knife around edges of mold to loosen sides. Remove mold immediately and dry bottom and sides well. Cover mold with inverted serving platter. Holding mold and platter firmly together, invert them. Set on table or counter with smart rap to dislodge mousse. Return mousse to refrigerator till ready to serve. If you like, garnish platter with sliced radishes marinated in Vinaigrette Sauce for an hour, then drained.

STUFFED VINE LEAVES WITH APRICOTS AND CURRANTS

six to eight servings

13-ounce can vine leaves stuffed with rice, Danae brand
Juice of 2–3 lemons
Dash of cinnamon
2 tablespoons hot water
24 dried apricots
2 tablespoons dried currants

Arrange stuffed vine leaves on platter. Sprinkle lightly with lemon juice. Sprinkle with cinnamon and add hot water. Marinate for an hour, stirring occasionally. Arrange apricots and currants over vine leaves and pour remaining liquid over them. Serve at room temperature as first course or as part of a mixed hors d'oeuvre.

ROASTED RED PEPPERS AND ANCHOVIES

six to eight servings

7¼-ounce can roasted peppers (Progresso brand)
Juice of ½ lemon
2-ounce can flat anchovies in oil
1 tablespoon drained capers
1 hard-boiled egg, finely mashed

Cut peppers in halves or thirds. Arrange on platter. Sprinkle them with bit of oil from anchovy can, lemon juice. Arrange anchovies on top of peppers; decorate with capers, egg. Serve at room temperature as first course or as part of mixed hors d'oeuvre.

WHITE BEANS AND CAVIAR

four servings

2 14-ounce can white beans (such as Cirio brand Fagioli Bianchi di Spagna)
2 tablespoons finely chopped Spanish onions
2 tablespoons finely chopped parsley
6 tablespoons olive oil
2 tablespoons lemon juice
Pinch of salt
Generous grind of pepper
4-ounce jar red caviar

Rinse beans thoroughly under cold running water, drain well. Put in a bowl. Mix together onions, parsley with oil, lemon juice, salt and pepper, and pour over beans. Gently separate grains of caviar and stir in carefully to avoid smashing them. Serve at room temperature, as first course or as part of mixed hors d'oeuvre.

CHICK-PEA AND PEPPER SALAD IN ANCHOVY VINAIGRETTE

six servings

20-ounce can chick peas (such as Progresso brand)
5 anchovies, diced
1 tablespoon oil from anchovy can
5 tablespoons peanut oil (such as imported Huilor brand)
2 tablespoons lemon juice
Pinch of salt
Generous amount of freshly ground pepper
3 roasted peppers (such as Progresso brand sweet roasted peppers), cut into 1-inch squares
2 tablespoons coarsely chopped scallions or onions
2 tablespoons chopped parsley

Drain chick peas, rinse thoroughly under cold water, drain again. Place in bowl. Make anchovy vinaigrette by placing 2 of the anchovies, anchovy oil, peanut oil, lemon juice, salt and pepper in bowl of food processor and processing with knife blade till smooth. Pour over chick peas; mix gently but thoroughly. Drain and dry peppers; add them to chick-pea mixture along with scal-

(Continued on page 220)

REID J. DAITZMAN

HOME: Stamford, Connecticut

AGE: 30

PROFESSION: Clinical psychologist

HOBBIES: Photography, poetry, jogging.

MOST MEMORABLE BOOK: "The Naked and the Dead" by Norman Mailer

LATEST ACCOMPLISHMENT: Received the Social Issues Dissertation Award from the Society for the Psychological Study of Social Issues for his investigation of the relationships between hormones and personality.

QUOTE: "The names given the different sciences are merely arbitrary divisions. The integration of all sciences should facilitate the potential that one day man will 'know thyself'."

PROFILE: Energetic and extraordinarily capable. His enviable combination of enthusiasm and intellectual ability makes him the classic "accomplisher."

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CANNED LUXURY

(Continued from page 219)

lions or onions, parsley, and remaining anchovies. Mix carefully and well.

Serve as part of a mixed hors d'oeuvre or as a relish salad with a broiled hamburger.

STUFFED ARTICHOKE BOTTOMS

three to four servings

7¾-ounce can artichoke bottoms (not artichoke hearts!), Bonavita brand
Juice of 1 lemon
3 tablespoons butter
2 tablespoons finely chopped shallots or onions
4 tablespoons sorrel (from 13-ounce jar Le Semeur brand)
7 tablespoons drained imported French or Belgian tiny peas (Talpe or Le Semeur brand)
Salt and pepper to taste
Pinch of sugar
1 tablespoon Vermouth
1 tablespoon heavy cream

Drain artichoke bottoms, rinse thoroughly under cold running water, drain again. Place in one layer on a dish and sprinkle with lemon juice. Use 1 tablespoon butter to grease baking dish just large enough to hold artichoke bottoms in a single layer.

In small pan, heat second tablespoon butter; sauté shallots till soft but not brown. Purée sorrel and peas together in food processor or blender or pass through food mill. Add to shallots in pan along with salt, pepper, and sugar. Cook, stirring, for minute or two. Add Vermouth and cream; cook, stirring, for another minute.

Spoon sorrel mixture into artichoke bottoms. Dot with remaining butter, broken into bits. Transfer to baking dish and bake in preheated 325° oven, just till hot, approximately 5–7 minutes.

Excellent as an accompaniment to a fillet of sole or a grilled salmon steak.

SARDINE PUFFS

thirty to forty cocktail canapés

3 3¾-ounce cans sardines (skinless and boneless)
2 tablespoons finely chopped onions
Grated rind of 1 lemon
½ cup mayonnaise (Hellmann's brand)
½ tablespoon Dijon mustard
Freshly ground pepper to taste
30–40 rounds of thin white bread
3 egg whites

Combine ingredients except egg whites and bread in a bowl. Mash and stir with fork till well mixed. Toast rounds of bread (can be made with a small cookie cutter) under broiler on one side only. Place on cookie sheet, untoasted side up.

Beat egg whites till stiff; fold into sardine mix. Spread onto bread, about ¼- to ⅓-inch high. Place under broiler, on highest rack. Broil, watching carefully, to prevent burning, for about 1 minute. Remove as soon as canapés are lightly browned and slightly puffed. Mixture is also good uncooked and piled a bit higher on bread rounds.

CREAM OF TOMATO PARTY SOUP

three to four servings

¼ cup fresh dill sprigs
3-4 slices of medium onion
2 10¾-ounce cans Campbell's tomato soup
1 cup sour cream or *crème fraîche*
¼-½ teaspoon powdered allspice
Salt and freshly ground pepper to taste
½ teaspoon sugar
2 teaspoons lemon juice
1 cup chicken broth

Place dill and onion slices in food processor, using knife blade, and process 15 seconds or till well chopped. Add all remaining ingredients and process till smooth. Pour into a pot and heat just till boiling, taste and correct seasoning, serve immediately.

If using a blender, chop dill and onions very fine, then place in blender with all other ingredients and blend on high speed till smooth. Heat just till boiling, taste and correct seasoning, serve immediately.

CREAM OF ARTICHOKE SOUP

four servings

8 hazelnuts, finely chopped
2 small onion slices
7¾-ounce can artichoke bottoms, Bonavita brand (do not use artichoke hearts!)
Salt and freshly ground pepper to taste
2 teaspoons curry powder
Juice of half a lemon
1 can chicken broth (College Inn brand, 13¾ fluid ounces)
½ cup Half and Half
1 tablespoon butter
Optional: croutons or chopped parsley

Blend hazelnuts and onion slices using blender at high speed, or processor with knife blade. Rinse artichoke bottoms thoroughly under cold running water, then drain carefully. Add to blender or processor with all remaining ingredients except the Half and Half and butter. Process till smooth.

Transfer soup to saucepan; heat just to boiling. Lower heat, stir in Half and Half and butter and heat just to boiling again. Serve at once, garnished if you like with croutons or chopped parsley.

SORREL SALMON CUTLETS

four to six servings
(or sixty cocktail canapés)

2 7¾-ounce cans salmon
8 tablespoons butter (1 stick)
2 tablespoons finely chopped onion
6 tablespoons sorrel (13-ounce jar, Le Semeur brand)
1 egg, lightly beaten with fork
5-6 tablespoons bread crumbs
Salt and freshly ground pepper to taste
Additional bread crumbs for breading (about ⅔ cup)

Drain salmon well; place in bowl and mash with fork. Heat 2 tablespoons of the butter in a small heavy pan. Sauté onions over low heat till tender but not brown. Add sorrel and cook, stirring, for minute or two. Add to mashed salmon and mix well. Add egg, bread crumbs, salt and pepper. Mix well.

(Continued on page 223)



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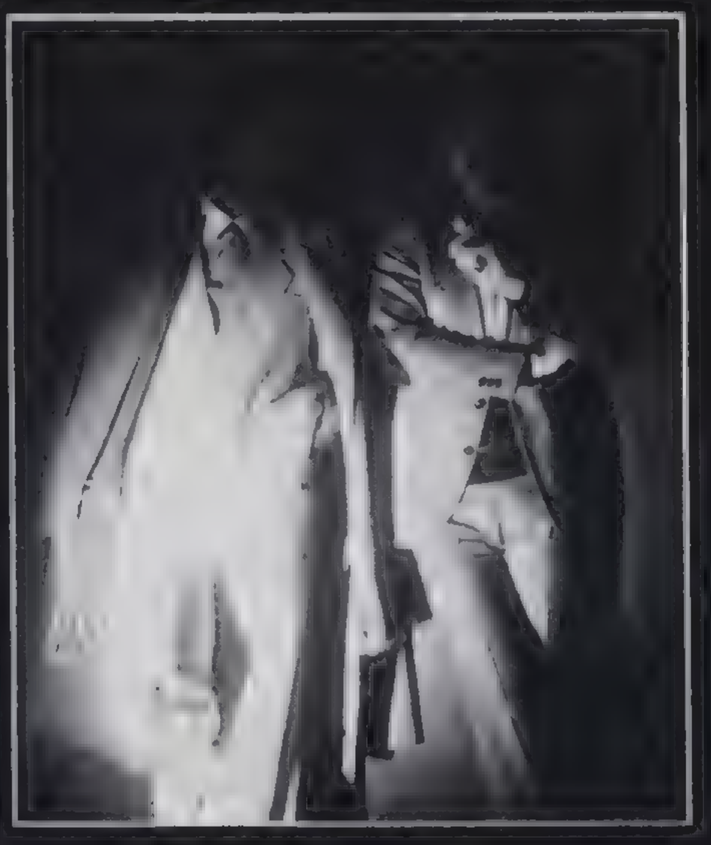
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(Continued from page 220)

Rinse your hands under cold water and shape mixture into 12 cutlets. Follow the delightful old Russian tradition of molding 11 cutlets into small pie-shaped wedges with slightly blunted tips, making the twelfth circular. Then you can sauté circular cake in center of pan with wedges all around it.

Coat cutlets well on all sides with bread crumbs. Set on waxed-paper-lined dish and refrigerate for at least 30 minutes before sautéing. Sauté over moderate heat in remaining butter till brown and crusty (about 8–10 minutes).

(If making cocktail canapés, roll the mixture into 60 dime-sized balls. Then, roll them in bread crumbs, refrigerate before sautéing. Sauté in remaining butter for 3–5 minutes or till brown and crusty on all sides. Serve hot or warm with toothpicks.)

A sauce can be made for cakes by heating a cup of sorrel and a cup of sour cream in the pan cakes were sautéed in, then pouring mixture over cutlets.

SEAFOOD SPAGHETTI

eight to ten servings as a first course
(six to eight servings as a main course)

4-6 cloves garlic, very finely minced
2 cups chopped parsley
8-ounce can whole oysters, drained (Haddon House brand)
2 8-ounce cans whole baby clams (Haddon House brand)
4-ounce can sliced ocean conch, *scungilli* (Pastene brand)
4½-ounce can jumbo shrimp (Cutcher brand)
2 8-ounce cans minced clams with their juice (Doxsee brand)
2 8-ounce bottles of clam juice (Doxsee brand)
4 tablespoons oil
2 pounds spaghetti (De Cecco brand)
½ pound sweet butter
Generous amount of freshly ground black pepper
Very small amount of salt (optional)

Have garlic and parsley chopped and ready in 2 separate bowls.

Prepare seafood. Drain oysters, whole baby clams, conch, and shrimp; discard water they were packed in. Rinse all seafood under cold running water, drain well, put into bowl and reserve.

Pour juice from cans of minced clams into saucepan, add bottled clam juice and reserve. Add minced clams to other seafood.

Fill very large pot with 8 quarts water and bring to rolling boil. Add 2 tablespoons oil, but no salt. Add spaghetti, which should boil about 6 minutes, just till *al dente,* as it will be cooked a bit more with sauce. As soon as spaghetti is ready, drain it in colander and let sit while you prepare sauce.

Put saucepan of clam juice over low heat.

Without cleaning spaghetti pot, wipe it dry with paper towel. Add butter, remaining 2 tablespoons oil, chopped garlic to pot and cook over medium heat, stirring just till garlic is faint golden color but not brown. Now, add all seafood and cook, stirring for a minute or 2.

Pour in most of clam juice and warm mixture, stirring for a few seconds. Lower heat and add drained, cooked spaghetti; toss well over low heat. Most of sauce should be absorbed. If all is absorbed, add a bit more clam juice, just to moisten. Add chopped parsley, pepper, and a bit of salt if desired. Toss to mix. Serve on heated platter or in large bowl or directly on warmed dishes.

With Seafood Spaghetti, no cheese, please!

ANGELO TORRICINI'S MARYLAND CRAB CAKES

four to eight servings

1 pound lump crab meat (fresh frozen in cans)
Salt and freshly ground pepper to taste
1 teaspoon Old Bay Seasoning (available at fish stores)
2 tablespoons mayonnaise
2 tablespoons finely chopped parsley
1 egg, lightly beaten
8-10 saltine crackers, coarsely crushed

Sautéing:
8 saltine crackers, very finely crushed
Vegetable oil

Garnish:
4 tablespons butter
Juice of 1 lemon
4 tablespoons chopped parsley

Carefully pick over crab meat. Tear into shreds or chop coarsely. Combine with all other crab-cake ingredients and mix well. Rinse hands in cold water; with wet hands, mold mixture into 8 round cakes.

Roll cakes in fine cracker crumbs, then flatten lightly with spatula so they are about an inch high. Transfer to platter lined with waxed paper and refrigerate for an hour before sautéing.

Heat just enough vegetable oil to coat pan, then sauté crab cakes till golden brown on both sides, about 10 minutes in all. Drain for a few seconds on paper towels. They can be served immediately or kept warm in low oven. Just before serving, heat garnish ingredients, stirring, till butter is melted and hot. Pour over cakes and serve.

SHAD-ROE OMELET

four servings

2 tablespoons butter
8 eggs
Salt and pepper to taste

Filling:
7½-ounce can shad roe (Barbey's Columbia River brand or 8-ounce can imported Francal brand)
2 tablespoons butter
1 tablespoon chopped shallots or scallions
Salt and freshly ground pepper to taste
1 tablespoon lemon juice
Dash or 2 cayenne pepper
Dash or 2 grated nutmeg
2 tablespoons sour cream

Garnish:
2 tablespoons oil from anchovy can
8 flat anchovies and 1 tablespoon drained capers or 8 rolled anchovies

Remove top paper and pour off liquid from canned shad roe. Place roe in bowl and mash till all skin is broken up.

(Continued on page 224)



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(Continued from page 223)

Heat tablespoon butter in heavy pan; add shallots, mashed roe, salt and pepper. Cook over medium heat, stirring for 2-3 minutes. Add remaining butter, lemon juice, cayenne, nutmeg, and sour cream. Stir over heat just till well mixed and hot.

Prepare omelet in one or two batches. When browned on bottom but still a bit runny on top, slide out onto serving platter. Spoon hot shad-roe filling over one side of omelet. then fold omelet over to cover filling.

Brush anchovy oil over omelet. Place anchovies on it and serve.

BRANDIED-FRUIT AND CHESTNUT COMPOTE

eight to ten servings

½ cup each of drained, canned:
Gooseberries in Syrup (Krakus brand)
Blackcurrants in Syrup (Krakus brand)
Blueberries in Syrup (Krakus brand)
Mirabelles (Bassermann brand)
1 cup canned apricots, pitted but *not drained* (16-ounce can)
1 cup canned purple plums, pitted and drained
½ cup dried apricots (about 12 dried apricot halves)
2 tablespoons dried currants or sultana raisins
1 unpeeled lemon, thinly sliced and seeded
½ cup chestnuts in vanilla syrup (Raffetto brand), drained and broken into pieces
½ cup good brandy or Cognac
Sprinkling of cinnamon
Optional: yogurt, sour cream, or whipped cream

Place all ingredients, including juice from canned apricots, in casserole with cover. Stir carefully to mix well without crushing fruit. Cover and bake in moderate oven (350 degrees) about 30 minutes. Remove from oven at least 30 minutes before serving. Serve warm, but not too hot, passing yogurt or cream separately.

INSTANT DESSERTS

three or four servings

I Chestnut Whip

8¾-ounce can of Faugier brand imported chestnut spread (Crème de Marrons)
1 teaspoon Cognac
½ cup heavy cream, whipped till stiff

Stir chestnut spread and brandy together, garnish with whipped cream, serve.

II Flaming Babas

10½-ounce can 12 Babas de Paris with Cointreau Sauce
2 tablespoons vodka
½ cup *crème fraîche* or heavy cream, whipped till stiff

Let can sit in hot water for 10 minutes before opening.

Transfer warmed contents to serving bowl. Heat vodka, pour over babas and ignite. When flames die down, serve, passing cream separately. ▽

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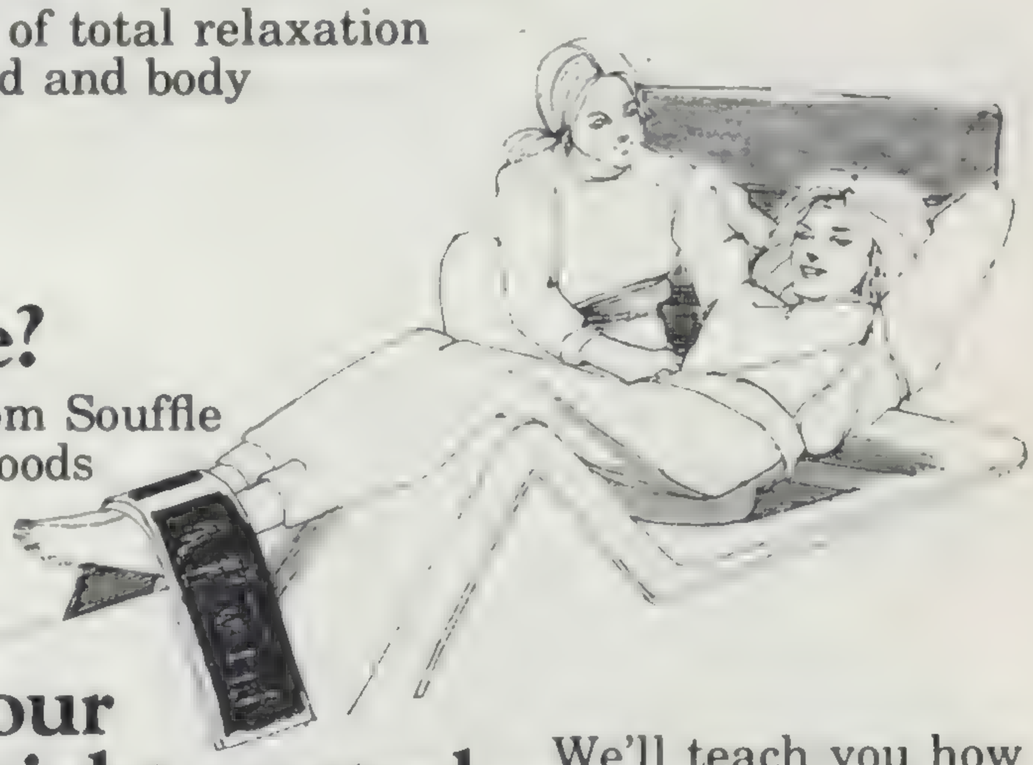
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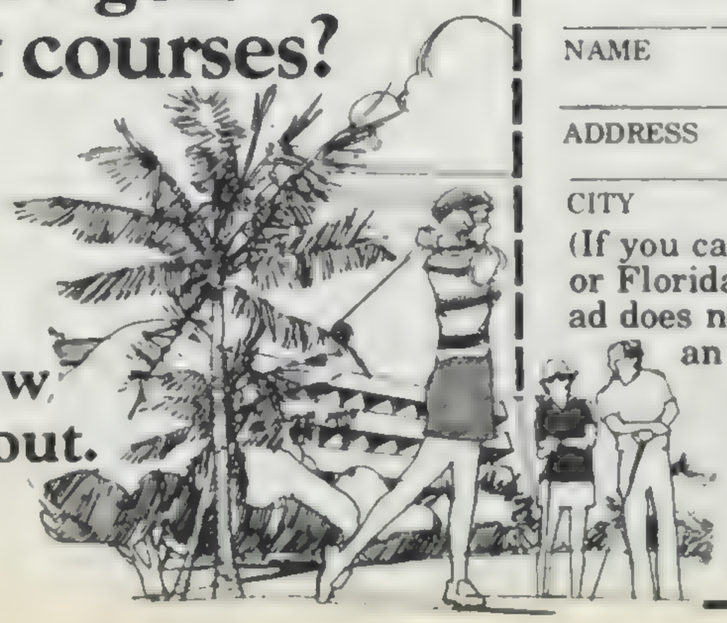


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Jean Paul Guerlain: reminiscences about family and fragrances

What's the secret of Shalimar? Of L'Heure Bleue? Of any great fragrance?

EDITOR'S NOTE: *The great names in perfume have never been greater. One senses, of course, the magic of nostalgia . . . in a season of nostalgia—dazzling with the pleasures of a past secure in its luxuries. A never never world, but no further away than a stoppered crystal bottle. The allure is compelling. Unchanging . . . as are the perfumes themselves. Which is why the French House of Guerlain has so much to celebrate on its one hundred and fiftieth birthday this year. And why we asked Jean Paul Guerlain to give American Vogue's Paris editor, Susan Train, his reminiscences about Guerlain—the fragrances, the family, and the firm.*

I would say that the history of the House of Guerlain can be divided into two periods. The first goes from 1828 to the creation of Jicky in 1889—which, as far as I am concerned, marks the beginning of modern perfume—and the second extends from that time to the present.

My great-great-grandfather, Pierre François Pascal Guerlain, was born in Abbeville in Picardy, where the family had a pewter business. He was quite hot-tempered—a hereditary family trait—and took off for England because he did not get along with his father. There, he went to work for a small soap-manufacturing firm. When, sometime later, he returned to France, it was as a sales representative—of soaps, primarily. Eventually, feeling that the English products were poorly made, it occurred to Pierre François to start manufacturing his own soaps—along with certain other beauty products and perfumes. He was well-qualified for this as he had training in both chemistry and medicine. He opened shop on the ground floor of the Hotel Meurice (where the dining room is now) at the Place de l'Étoile as a "perfumer and purveyor of smelling salts."

In those days, perfume formulas were fairly banal. Everyone used roughly the same ones. There were tinctures and infusions. In 1828, the industry of processing raw materials was only just beginning. Perfumers knew how to distill. They knew the theory of crystallization. But, for the most part, they simply put the raw materials in alcohol and let it go at that. Little thought was given to the quality of the ingredients. I'm speaking of the time from 1828 until the creation of Eau de Cologne Impériale for the Empress Eugénie in 1861. Impériale is a departure—the ingredients used in it are of a quality not found in fragrances until then. Still, Impériale is an eau de cologne—a specialty of the city of Cologne—and there is a certain formula for making eau de cologne. So the Impériale formula was not too different from that of any other eau de cologne. It's a little like mayonnaise. A mayonnaise is always a mayonnaise, the only difference being that one cook uses a little more mustard and another cook, a little less.

Pierre François, the founder of the firm, had two sons: Gabriel, who was my great-grandfather, and Aimé. Aimé really launched modern perfume by creating Jicky in 1889, something totally original—which he was able to do because by then raw materials were beginning to be compounded more elaborately.

Sometime later, Gabriel Guerlain's sons, Jacques (my grandfather) and Pierre, joined the firm. They took turns spending a year at the factory (by this time at Colombes) and a year at handling the business side, until finally Jacques began to specialize in perfume. It was he who created the fragrances which assured the reputation and success of our firm. I am speaking now only of the very great perfumes such as Après l'Ondée in 1906, L'Heure Bleue in 1912, Mitsouko in 1919, Shalimar in 1925, and Vol de Nuit in 1933.

Jacques Guerlain was truly a gifted creator, and he had a long and very productive life—he died a relatively short time ago, in 1963, at the age of eighty-nine. There are very few houses which have as many great and lasting perfumes as we do. Personally, I feel that this is indispensable because one single perfume does not suit every woman. At Guerlain, we have always created each of our perfumes with a particular woman in mind. Jacques Guerlain worked like a portrait painter at his easel. And when the creation was finished, he chose a bottle—as a painter would choose a frame—and he put the new perfume on sale in the boutique (by then on the Champs Élysées) without any further ado. If women liked the fragrance, they bought it. If not, they didn't. Many of the perfumes were very successful even if they didn't last decade after decade as the half-dozen or so supergreats did.

In creating a perfume, Jacques Guerlain used a whole palette of scents. There was never a single dominant note. In the early days of perfume, there would have been a rose fragrance. Or a violet. Or a lilac. Or a mimosa. But by this century, women seemed to be looking for something more. They did not want to be told that they smelled of mimosa, or lilac, or violet. Fragrances had to be something more mysterious—just as they are today. They should, after all, make the man think of the woman, not the flower. Simply copying certain elements which exist in nature is not what great perfumes are all about.

Take L'Heure Bleue. I personally think this perfume corresponds perfectly with the woman of thirty. I have a theory—which is not only mine but was my grandfather's, too—that one creates a perfume for the woman with whom one lives. When my grandfather created L'Heure Bleue, he must

(Continued on page 228)

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FRAGRANCE NOW

(Continued from page 226)

have been about thirty-five. Did he create it for a particular woman? I cannot say for a fact. But it does, to me at least, represent the apogee of his talent.

L'Heure Bleue is for a blond. Or, at any rate, a fair-skinned woman—because, of course, it is the skin that counts, not the color of the hair. I am sure that L'Heure Bleue was created for a woman who was fair and had light eyes. It is a very complex fragrance, one of the most complex Jacques Guerlain ever made. And you may like it or not (my father didn't like it at all), but it is certainly one of the world's very great perfumes.

After L'Heure Bleue, the next great Guerlain fragrance was Mitsouko. This perfume is definitely for women with darker coloring. I know the English have always liked it tremendously, but it is even more successful in such countries as Germany—where there are many brunettes.

In the 'twenties came Shalimar. It was created in a rather amusing way. The first synthetic vanilla had just come on the market (vanillin, made not from the pods of the vanilla bean but from a conifer sap derivative). And one of our suppliers—a great chemist named Justin Dupin—came to show my grandfather this new product. My grandfather took some Jicky, put a little vanillin in it, fiddled with the formula a bit, and made Shalimar.

Shalimar has always been called an Oriental perfume. It is extraordinarily sensual. You know, vanilla is said to be an aphrodisiac—and almost every great fragrance you can think of has at least a touch of vanilla. Shalimar has more than a touch. It is a heavy perfume, one for a very provocative woman.

A perfume tells you a great deal about the personality of a woman. And I always say—to paraphrase a well-known quotation—"Tell me what fragrance you use, and I will tell you who you are." It should, above all, create an emotion. It can be a sensual emotion or it can be an intellectual emotion—but the effect is emotional. That is the goal of perfume. A woman I know once said to me, "There always comes a moment when a woman is inclined to deceive her husband." And even the most prudish woman wants to be seductive at times!

"One creates a perfume for the woman with whom one lives"

I am *ferociously* opposed to the notion of fashions in fragrance. Perfume is something which clings to the skin, and the criteria of feminine beauty change very little. A woman may disguise her looks somewhat—with a different hat or a different makeup—in order to be noticed when she goes out for cocktails or the evening. But when she is naked, she does not want a disguise.

There was a moment not so long ago when everyone was making "green" perfumes. And we went right along selling more Shalimar than ever. The same is true of Chanel No. 5 and Arpège. I do not believe at all in an evolution of taste in perfume, any more than I believe in an evolution of taste in food. People talk of this *nouvelle cuisine,* but it's not new at all. The idea of cooking cucumbers wasn't new even in Louis XIV's day. Perhaps food is now prepared in a somewhat lighter way, but that is all. As far as tastes go, you simply cannot take people by surprise. If you give them a taste that is too unfamiliar, they don't want it. And if you make a perfume that they don't know, they do not buy it. No, I really don't believe in fashions in perfume. It should be identified with a woman, it should agree with the fragrance of her skin. And this does not change with the fashions.

As I said earlier, I believe you create a perfume with a particular woman in mind. The new perfume I am working on is for my wife, She has always complained that I have never made one for her, so now I am doing it. When I made Chant d'Arômes, I was very young and I was going out with very young girls. Chant d'Arômes is a very young perfume. Chamade was created with a certain woman in mind—a slightly older woman.

Yes, a perfume should be identified with a certain woman. I have always liked the story of the young man who was going to see his fiancée and, upon stepping into the elevator and smelling her perfume exclaimed, "She's home!" *That's* what a perfume should be. ▽

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Paris: a penchant for glitter, joy

The city's new mood: purple for fall . . . far-out films . . . skin sparklers . . . flashy food

By Mary Russell

In Paris now, new people, places, things. The Paris version of the U.S.'s newest Lolita, Brooke Shields, is thirteen-year-old Eva Ionesco. She spends her time screaming "*craignos*," her own word for scaredy cat, and she is, indeed, afraid of nothing. Eva's photographer mother made her famous via a series of erotic photos—she's posed since the age of eight or nine—and the child has a taste for shocking everyone in sight. Eva spends her evenings at Le Palace disco, drinking, smoking, and hurling obscenities at the world; dresses in black leather or tiger-printed leotards; and would be thoroughly disagreeable, if it were not for her arresting blond good looks and flights of humor. She's acting in films (and quitting school) and recently appeared on the cover of *Façade*. . . . Also in *Façade*, a magazine that can only be described as French neo-Punk: a series of interesting photographs by Pierre Commoy, with paint-overs by Gilles Blanchard in the style of Andy Warhol's *Interview* covers by Richard Bernstein. These brilliantly colored photographs are of current Paris queens of the night such as Edwidge, Grace Jones, and Russian-born Zulaika (designer Thierry Mugler's model/assistant), and when blown up to huge proportions and flashed on walls at Le Palace late at night, they have a sort of comic-book heroine feeling. . . .

Latest in the Paris feminist department: A strange woman in her early thirties who, for years, has come almost daily to the Brasserie Lipp on the Boulevard St. Germain. She orders coffee, places her obligatory *Le Monde* on the table, then starts combing her long red hair, fixes her makeup with extravagant gestures, opens her jacket to reveal a deep décolletage, and stares boldly at the passersby!

This pillar of the St. Germain cafés is a serious author and exponent of Women's Lib named Aurelia Briac, who has written a book on the *Art of the Pickup* called, in French, *De la drague* (Editions Grasset). She insists that she is not creating, as is cartoonist Claire Bretécher, a caricatural put-down of men but, instead, a sensitive and amusing answer to new philosophers such as Pascal Bruckner and Roland Barthes. Her book is dedicated to liberated women—like the one Diane Keaton played in *Looking for Mr. Goodbar*—who are not afraid to go out and be picked up or to go and pick up men! . . .

Lots of movies are being made in Paris and in London now: In London, the charming Blake's Hotel is one of the backdrops for *Players*, starring Dino Martin and Ali MacGraw . . . and the latest James Bond film—with Lois Chiles teaming up against the indefatigable Roger Moore—is due to spend eight months shooting in Paris and Venice. . . . The Spanish cinema is having a revival, since the lifting of heavy censorship in Spain this year. Carlos Saura, Geraldine Chaplin's husband, has just come out in Paris with a new film (starring Geraldine). *Les Yeux bandés*: Luis Buñuel's son and daughter are both directing movies; leftists Bardem and Berlanga are both doing far-out political films. New Spanish director Jaime Chavarri is a name (and face) to watch. . . .

There's a lot of talk about the city of Barcelona as the new, exciting place for artists. Writers, architects, intellectuals are all thronging there; the lures are the beautiful Gaudí architecture, low prices, charm. . . .

Colette's art and her life as a woman way ahead of her time is the subject of a new book by Michèle Sarde (Editions Stock). Sarde closely observes Colette's writing and life and compares them to those of a modern, liberated woman artist. . . .

From the haute-couture collections comes the return of the hat: to wear not as just

(Continued on page 232)

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LETTER FROM PARIS

(Continued from page 231)

another dumb hat but as a jewel, as a foil for evening coiffures and makeup. The young love hats—tiny and perched, worn with whimsy, never taken seriously. The hats to have are: Chloé's (Karl Lagerfeld's elevator-operator caps are musts); Pablo and Delia's, which look like children's party-favor hats; Tan Gudicelli's veilings, for head and neck; Thierry Mugler's sparkle-trimmed caps; Kenzo's military caps; YSL's velvet caps; Givenchy's haute-couture black-velvet dollops, with feathers and tons of veilings. Or you can make them yourself, using veilings from department stores or millinery wholesalers as scarves, or tie them in mad bows to plop over one very madeup eye. . . .

Gloves are very important—worn, again, as a gimmick, worn counterpoint and in odd colors. Young kids buy oddly matched gloves at flea markets, cut the fingers off and wear the cropped gloves with sports looks, piling lots of junk jewels over the gloves. (This trend also showed up in the haute-couture collections, notably at Saint Laurent; but this joky, bad-taste look started at Chanel in the 'thirties.) All the rhinestones you can junk on is the idea, whether they're Karl Lagerfeld's giant "diamonds" or something found in stores' ladylike jewelry departments or at the very unchic Bijoux Burma shop on the rue de la Paix (where they copy all those very serious real jewels—tiaras and square-cut emeralds, diamonds, and rubies). It's important to wear this junk in the daytime, too. . . .

All this glitter provides a perfect beauty foil, and women are experimenting with new glitter makeups, liberal dustings of silver and gold sparkles, and tiny paste-on star beauty spots. Sparkle and rhinestone-trimmed "Miami Beach"-type sunglasses are very "in"; you can get them at all the straight glasses shops such as Josette Poux-Bernard, 40 rue du four, in bins at the flea market, or from old department-store stocks. . . .

In Les Halles: A restaurant called Côte des Jardin, 22 rue Mondétour which is surprisingly inexpensive and open until 1:00 A.M. The food is fun, flashy, and good: leek tarts, exotic avocado concoctions, creole stew. The decor is plastic kitsch, with lots of exotic fake greenery (there's a trend, now, for frankly fake Japanese plants; they can be bought at Axis boutique, 14 rue Guénégaud), red lighting, a small salon in which you wait for tables, and a mixed, young, good-looking crowd. . . .

Monica's new boutique at 5 rue Lamennais, is spectacular: a riot of pinks, mauves, quilting, and glittery satins. The shop stocks fitted, 'fifties-type black serge suits with pink sequined Mickey Mouse embroideries—and Americans are buying them, madly. . . .

Paris purples: Purple—*the* fall color—is showing up everywhere from couture collections to ready-to-wear to women's makeup. Purple is an important accessory color, too: There are strappy purple lamé flat or high-heeled sandals at Maud Frizon, 83 reu des St. Pères; sexy cut-out sandals in mauve lamé with stiletto heels from Camomila, in Rome; ankle suède boots in purple and tassel loafers in pale mauve suède from Stéphane Kelian. Sonia Rykiel's men's collection has fuschia T-shirts that also come in velours. In Paris, this fall, you've gotta get something purple! ▽



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Income taxes without agony

New book tells you how to psych-out the IRS

By William Flanagan

In popularity, the Internal Revenue Service ranks right up there with Legionnaire's disease. For good reason. It is an agency that deprives you of money, puts you through a paperwork nightmare at least once a year (even if you have an accountant who is a magician), and forces you to make decisions about spending and investing that you might not otherwise want to make. Examples: If interest on home mortgages and local taxes were not deductible, would you live in the home you now occupy? Would you invest in certain tax shelters, or in municipal bonds? Would you contribute as much to charity?

Jeff A. Schnepper has risked the wrath of the tax collectors in his new book, *Inside IRS, How Internal Revenue Service Works (You Over)* (Stein and Day). The book is worthwhile reading not only to confirm some of your darker suspicions about this bureaucratic behemoth, but also because the best defense is a good offense. If you know where the IRS is vulnerable, and how it works internally, it can at least better your odds of winning when and if the tax man calleth.

To dramatize his point of how capricious the IRS is, this lawyer and teacher turned author recounts horror stories of how the IRS can abuse its power. Former President Nixon was neither the first nor the last to use the agency to settle personal scores. My favorite story from the book is of a Kansas City policeman who halted a speeder and began writing a ticket. The speeder—an IRS agent—made protestations and then a threat: "We'll just have to check out your taxes."

Sure enough, Schnepper relates, shortly thereafter the policeman was audited, and although nothing was found amiss in his returns, the IRS continued investigating the policeman for four months with telephone calls, letters, and additional interrogations before finally admitting the man owed nothing.

Since the IRS does make some random audits, it could never be established whether the policeman was indeed fingered by the agent, or whether the audit was totally accidental, says Schnepper. Only the agent knows for sure.

Indeed, the audit is probably the most painful weapon the IRS has in its arsenal (and Schnepper makes clear that one can regard the IRS as the enemy). Yet it is used with neither mercy nor consistency. Consider the following: A New Yorker's chances of being audited average about one in thirty-nine, while they are one in seventy-eight in New Mexico. And audit negotiators in Brooklyn average about thirty-two cents on the dollar in settling disputes, while Baltimore agents got seventy-four cents on the dollar.

Your chances for an audit are increased if your income is $50,000 or over, if you have a secondary or sideline business, if you report a hefty capital-gains income, or if you are involved in a tax shelter. You will also raise eyebrows at the IRS—actually cause the computer bells to ring—if your deductions turn out to be nicely rounded numbers, if you have a Park Avenue zip code with a ghetto-area income, or if there are peculiar or implausible deductions in your return. A single oversized deduction will probably not flag your return, but it is wise to fall within the averages. For example, here is Schnepper's table of the average deductions in several income categories in 1975:

	$15-20,000	$25-30,000
Medical	506	300
Taxes	1,446	2,215
Contributions	469	683
Interest	1,540	1,849

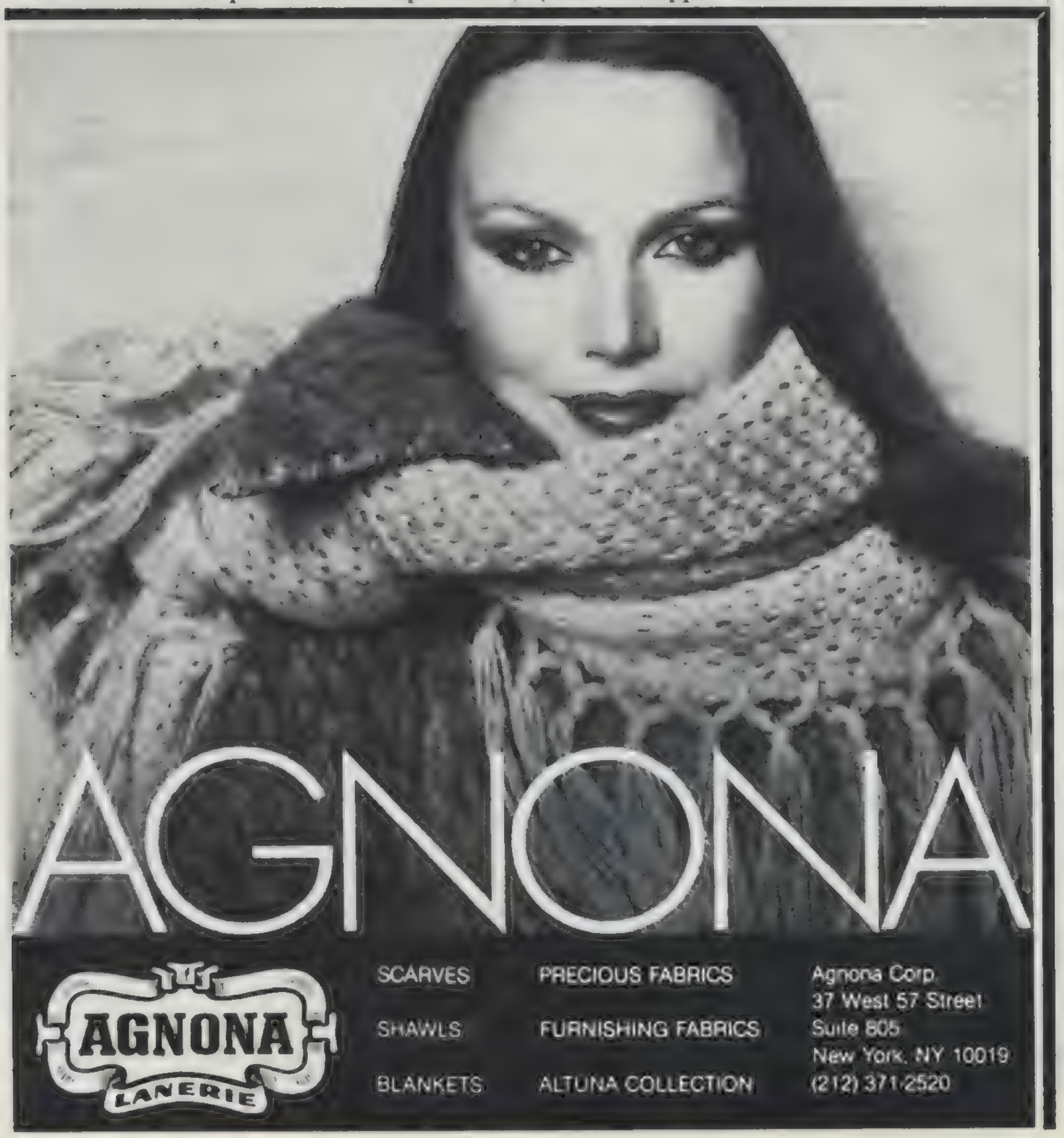
	$50-100,000	$100,000+
Medical	687	1,058
Taxes	5,264	13,002
Contributions	2,007	10,538
Interest	3,940	10,445

You might also be tapped for an audit if someone has it in for you. Most tattlers to the IRS are disgruntled employees or ex-employees, getting even with their bosses. Ex-spouses and former lovers have been known to blow the whistle, too. Schnepper suggests two defenses against this possibility: Never cheat on your taxes; never anger anyone who might think you would.

If you are audited, and the IRS asks for more money—and you dispute the case—the government usually has its way. Most often, a compromise is reached, but the taxpayer winds up paying no further tax in only 10.4 percent of small cases in the tax court; only 12.2 percent of regular cases; 22.8 percent before the District Court, and 30.4 percent before the Court of Claims.

With the odds so much against the taxpayer, it is small wonder that a sizable number of individuals have resorted to parking their money in offshore banks (usually the Cayman Islands, The Bahamas, or, to a lesser degree nowadays, Switzerland, because of its negative interest), which can be a legal maneuver but is sometimes used to hide taxable income. But the IRS is hardly asleep at the switch, nor is it above what Schnepper calls "dirty tricks" to snoop on offshore accounts. A few years ago, with the aid of a former policeman who "distracted" a Bahamas-bound messenger long enough for the contents of the briefcase he toted to be photocopied, IRS agents were able to come up with a list of U.S. citizens who collectively were squirreling away $58 million in income that should have been taxed. Moral: "IRS knowledge of a foreign bank account invites a complete audit even if the tax haven is a legal one."

(Continued on page 248)



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The laugh of recognition: your kids' worst moments (or your own) . . .

A funny new book helps us to tolerate children's devilment by making us laugh aloud at their parent-baiting methods

By Delia Ephron

EDITOR'S NOTE: *The following excursions inside the mind of a wily child come from a guidebook for adults by Delia Ephron, "How To Eat Like A Child and Other Lessons in Not Being Grown-Up" (Viking).* *More about Ms. Ephron, page 319.*

HOW TO WAIT

For a hamburger
Grip lunch counter and swing from side to side on stool; let go and make one complete spin around. Repeat until your dad makes you stop. Rest elbows on counter, chin in hands, and stare at the milk-shake machine. Wish that you had one at home. When each hamburger appears above the grill, wonder if it is yours. Flip the metal flap covering the spout of the sugar dispenser. Feel under the counter for gum.

In the supermarket parking lot
You are sitting alone in the car. Slide over behind the wheel. Check out the equipment: Turn on the wipers, activate the squirter, turn the wipers off; test the turn signals. Drive: Put both hands on the wheel and turn it back and forth, back and forth, back and forth. Flip on the radio. With your elbow on the window ledge and one hand on the wheel, relax and look around.

To be picked up after school
"I'll wait one minute and then she'll be here." Say this to yourself and count off seconds—one hippopotamus, two hippopotamus, three hippopotamus, four hippopotamus. After reaching sixty, say to yourself that she'll be here after the fifth car goes by. Count five. Say with conviction that she'll be here after the light changes twice. Watch it change. Watch kids ride by on bikes. Watch kids get picked up. Is that car yours? Run to the curb. It isn't. Feel embarrassed. Feel conspicuous. Run back to the fence so that anyone watching will think that you were practicing running. Whistle and lean against the fence. Decide that you are thirsty. Decide that you are dying of thirst. Imagine that your mother doesn't arrive for seven days and that you just make it to the car, crawling. Worry that your mother might never come at all.

Put your notebook down on the grass and watch the kids in the playground. Pressing your face against the wire mesh, imagine that you are in prison looking at free people play in the sun.

You have to go to the bathroom. Stand with your legs crossed.

Notice that your teacher is leaving school. Hope that she sees you; hope that she doesn't see you.

Hear a honk, run to the curb, get into the car, and say, "It's about time."

For a checkup
After looking at the aquarium, lie on the floor and, with Magic Markers, color the paper that your mother brought along to keep you amused. While you are in the middle of drawing a rising sun, let the pen slip over onto the rug and press the point down into the shag to see if it absorbs the ink. When the carpet turns yellow, move the paper over to hide the spot and continue drawing.

To leave the restaurant
Rub your back against the booth to scratch an itch while listening to your parents talk. Think how incredibly boring their conversation is. Covering your face with your hands, pull all your features downward so that you resemble a basset hound, and look around. Wish that the baby crying at the next table would shut up. Think that if the baby were yours, you would stuff a napkin in its mouth. Ask to go to the bathroom.

Take the long way, cruising past the jukebox and checking out the other diners. As soon as you arrive in the bathroom, collect fifteen soap packages from the soap dispenser and cram them in your pockets. Turn on all the faucets. Turn them off. Look in the mirror and smile at yourself. The bathroom smells funny: To try to avoid the odor, breathe through your mouth and not your nose. Observe the Kotex machine but do not touch it. Go into each toilet stall, lock the door, and crawl out underneath. Leave the bathroom fast.

For your mother to finish talking
Pull on her sleeve. When she says, "In a minute, dear," stand between her and her friend so that, in order for them to see each other while conversing, they have to look over your head or around you. As a result of this interference, your mom will say, "How about a cookie, dear," and produce a package of Mallomars from her tote bag. Sit on the couch and consume: Bite off the graham-cracker bottom, peel off the chocolate, piece by piece, and then play with the marshmallow center, pulling it like taffy. Pretend it is Play-doh until fingers are sticky and the marshmallow has turned an off-white from your dirty hands. Pop entire thing in mouth. Do not wash sticky hands, but see if you can pick hairs of wool off the couch with them. Announce that you are bored. Ask if it is time to leave yet, how much longer, what's for dinner, and can you please wait in the car. Do not say good-bye. Run out the door, hop into the front seat, open the glove compartment, and see what's new.

To be excused from the dining-room table
Say that you are stuffed. Tilt backward until chair rests precariously on its two back

(Continued on page 240)



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LAUGH AT KIDS

(Continued from page 238)

legs. If your parents try to make you eat one more bite, threaten to throw up. Return chair to upright after being asked.

Sink down until nose is level with the top of the table. Disappear altogether and steal napkins from everyone's laps.

Exhale real loud. Ask why you should have to wait while the grown-ups drink coffee.

Stretch.

Examine the salt and pepper shakers.

Make your napkin into a cootie catcher.

Walk your knife and fork around on the table as if they were people.

Rest chin on table. Stick chin in milk glass.

Jiggle leg until your mother asks you to stop because the table is shaking.

Lean back until your chair rests precariously on its two back legs. Fall over.

HOW TO SLEEP

Aw Mom, do I have to? I don't want to. But I'm not tired. Can't I just stay up a little longer—just a teeny, weeny while longer? Oh Mom, come on. A little longer won't hurt. Just till I finish this chapter? Just till I finish this page?

Finish reading the page and start on the next one. Then start on the next. Read until your mother notices that you are still reading. As soon as she does, she will again inform you that it's time for bed. Say, "OK, but I just want to finish reading this sentence."

Finish the sentence. Finish the page. Keep reading. When your mom comes back into the room to find out what's holding you up, close the book quickly and act offended: "OK, OK, take it easy. I said I was coming!" Center the book carefully on the coffee table. Start to walk away from the table and suddenly get superstitious—if you do not center the book perfectly, something bad will happen to you. Return to the table and adjust placement. Adjust again. Notice the cat.

Pick it up and cuddle it. Scratch it behind the ears. Your mom will yell at you to hurry up. Yell back, "I've got to say good night to the cat! Do you want me to go to bed without saying good night to the cat? Honestly!"

As you leave the room, go very slowly. Stop at a table. Walk your fingers across the top of it. Spin a ceramic egg. Examine an ashtray. Answer your mom: "What? What? Yeah, just a second, I'm looking at this." Hold the ashtray up to the light and squint through the glass. Turn the ashtray over. See if the cat will walk around with an ashtray on its back. Try to balance the ashtray on top of the egg. Scream, "OK!!!!!!! I'm coming! Can't a person just look at something for a change?"

Kiss your mother good night.

"Mom, do you realize that I'm the only person in my entire class that has to go to sleep at eight-thirty? The only one!" Your mom will inquire, "If everyone in your class jumped off the Empire State Building, would you do it, too?" Then she will add that she has heard enough today already and you know what she means. As long as you are living in her house, you will do things her way. When you have your own house, you can stay up as late as you want.

Do not say anything, but make a horrible face when your mother turns her back, and erase it the second she turns around again. Wait until the absolute last second and maybe let her catch a glimpse. Wish that your parents had gone out tonight. If they had, you could lie to the baby-sitter and claim that your bedtime is later than it is.

As you climb the stairs to your room, stand sideways and skip each third step. Put on your pajamas, mismatching the buttons and the buttonholes. Forget to brush your teeth.

Run across the room and leap into bed so that nothing under the bed gets you. Lie under the covers awhile, just staring. Pick your nose. Examine what you dig out and scrape it off under the side table next to the bed. Then, leaning over so that your head and half your body are hanging over the side, pull out the horror comic that you have hidden underneath it. When you hear your mom coming in to check on you, stick the comic under the covers, grab a book off the side table, and pretend to read it. Tell your mom that you'll go to bed as soon as you finish reading this page. She will ask if you brushed your teeth. Say yes. As soon as she leaves, pull out the comic and continue reading. When she yells from downstairs, assure her that the light *is* out, and continue reading. Finish the comic; stick it under the pillow.

Turn out the light.

Lie in bed. Let your eyes adjust to the darkness. As cars pass by on the street, watch their headlights shine on the wall of your room and then disappear. Listen to the sound of your parents and their friends talking in the living room. Wish that you were with them. Get out of bed, sneak halfway down the staircase, sit on a step and peek at the company through the banister. Maybe your mother or father will notice you sitting there. Then you will get to appear in your pajamas and say hello to everybody. Go back to bed. Take your flashlight in bed with you.

Turn it on and cover the light with the palm of your hand. Watch your hand light up and turn pink. Get out of bed. Go to the bathroom and look in the mirror. Put the light under your chin and watch your chin light up. Open your mouth wide. Stick the lighted end of the flashlight in your mouth and watch your cheeks light up. Turn the flashlight off and on a few times to impersonate a neon sign. Send a light message in Morse code.

Run back to bed—you think that you hear someone coming. You were wrong. After waiting a few minutes to be sure—counting patterns in the wallpaper—pull the covers over your head and read a book under the covers with the flashlight. At the end of one page, you will be roasting hot. Throw off the covers, open your mouth, pant several times, and fan your face.

Yell downstairs, "Mom, I can't sleep. This blanket itches."

Try to be invisible by lying as absolutely flat as you can just in case a burglar comes into the room. Tuck your hands under you. Reconsider the situation: Perhaps if you scrunch into a ball, you will be less noticeable. Try it. Worry that there really is a creature from the center of the earth hiding in your clothes closet like your older sister said. Study the light fixture on the ceiling and imagine that it is a giant tarantula. Ask for a drink of water. When your mother

(Continued on page 242)



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LAUGH AT KIDS

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brings it, inquire casually, by the way, has she ever seen a tarantula? If she says yes, once when she was digging in the backyard, decide to keep watch all night and not under any condition to fall asleep. Then fall asleep while keeping watch. If she says no, or only when she was at the Grand Canyon, fall asleep.

Fall out of bed and don't wake up.

HOW TO HAVE A BIRTHDAY PARTY

Instructions for the birthday girl

Rearrange the place cards.

After you are dressed and ready two hours before the party begins, check them again to reassure yourself—you are seated at the head of the table, your absolute best friend is next to you, and your little brother is as far away as possible. Wish that he didn't have to be there, period. Look at the clock.

Go to the window. See if anyone's arriving. Go to the kitchen. Look at the bakery box on top of the refrigerator and wonder what the birthday cake looks like. Open the refrigerator. Close it. Run to the bedroom. Run to the living room. Ask how much longer. Tell your mom how excited you are. Twirl. Ask if you can play hot potato first, musical chairs second, and pin-the-tail-on-the-donkey third. Look at the prizes. Ask if you are allowed to win a prize even though it's your party. Ask how much longer. Run to the window and see if anyone's arriving. Turn on the TV. Turn it off. Return to the party table. Trade your red favors for turquoise. Trade back. Run to the window. Yell, "Someone's here, someone's here, someone's here. Mom, Dad, someone's here." Run to the door and open it before they get out of the car.

When guests arrive, greet them with, "What did you bring me?" and grab the present out of their hands.

Instructions for the guest

Say "Happy birthday." Surrender present.

Stand on a chair and yell, "Guess who's sitting next to me?" Call out the name of your best friend. Announce that the cake will be chocolate. Whisper in the corner with your best friend and shoo away guests who try to hear. Tell her what the prizes are. Discuss whether one of the other guests is obnoxious. Walk around the room with your arms around each other.

When two guests prefer to talk to each other rather than watch you open presents, ask them to stop. Read gift cards loudly to attract them. Pass the cards around. Notice that each time you unwrap a present, those two kids are not paying attention to you. Finally, when one of the other guests wanders out of the room, ask to speak to your mother—privately. Tell her that the guests are not acting the way they're supposed to. Tell her that they're ruining the party. Tell her they won't be quiet and watch. Ask her to make them.

Want to die when the birthday girl reads your card aloud, and look around to see if people are listening. Tell a few guests that they're not supposed to talk while the presents are being unwrapped. As she pulls off the ribbon, say, "You're going to hate my present. I know it, you're going to hate it."

Do not take your eyes off the present. Beam. The minute it comes into view, yell what it is. Tell her that it's real expensive—ten dollars. Say that there was a cheaper kind, but your mom said it wouldn't last. Tell her that it came in green, but you thought red was better. Tell her the name of the store where you bought it and say, "Wanna see how it works? Here's how it works." Grab it and demonstrate. As soon as the birthday girl begins on the next present, lose interest. Wander out of the room to check out the party favors.

When a present turns out to be something that you already own, say so.

When a present turns out to be identical to another, try to be tactful: Say, "Oh, no!" and smash the palm of your hand into your forehead.

When a present is revealed to be a book, think, "Yuck."

Move your place card. Switch your party favors. Sit down at the table and raise your hand as a person who prefers milk to Hawaiian Punch.

Blow out the candles on your cake with the carousel theme while your parents assist by blowing over your shoulder. Wish for a horse. Forget that if you talk before cutting a slice your wish won't come true and yell, "Who wants a rose on their slice? Raise your hand." If someone reminds you about not talking and the wish, think that the talking doesn't count because it was only one sentence. Lick the frosting off the candles after picking them off the cake.

After singing a verse of "Happy Birthday to You," sing, "You belong in the zoo, you look like a monkey, and you act like one, too." Yell, "I want a rose," over and over and wave hand in air. When milk arrives, request juice instead.

Empty your bag of party candy on the table. Trade a purple lollipop for a red one, four Tootsie Rolls for a miniature Butterfingers bar, and a plastic ring with a green stone for one with a gold stone. Be unable to pawn off a green lollipop. Do not eat black Necco wafers.

Ignore what your little brother is shouting to you from the other end of the table. Wish that he would disappear.

Stand up. Blow on your party horn. Reach down three seats to grab an extra hat; fight over it; knock over a paper cup filled with Hawaiian Punch. Sit down. Blow on the party favor that uncurls and stretches out so that it jams into your neighbor's ear. Do it again. Shriek. Stand up. Blow into the bag that once contained candy and, holding the opening closed with one hand, smash the bag with the other hand to pop it. Look around quickly so that other guests know it was you; sit down quickly so that adults don't see that it was you.

Stand up and blow on your party horn. Sit down. Blow on the favor that uncurls and stretches out so that it jams into your neighbor's ear. Shriek. Blow on the favor again. Stand up. Blow on the horn. Sit down. Fail to get the attention of your guests by banging your spoon on the table and screaming, "Order in the court. Order in the court." Eat two bites of cake and leave the rest.

Mush your ice cream while you announce that there were better favors at the last party. When an adult walks by, ask for another bag for your candy: Yours got ripped. Eat two bites of cake and leave the rest.

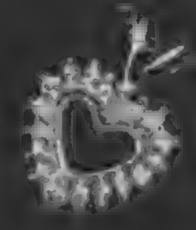
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His story part III.

Cellini worked not only with jewelry of sculptured gold, but he designed and set rings, earrings, pendants and such with all manner of diamonds and other precious stones. He also set tongues wagging with his heroic exploits and romantic assignations. But his most famous pieces were made for Popes and royalty. Cellini, the master goldsmith of the 16th century, perhaps of all time.

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LAUGH AT KIDS

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Do not want to play party games. Want to run them. Shout that everyone should get in line. Tell them to be quiet, and if they talk anyway, say that there are good prizes and that they had better shut up if they want some. Find a reason to make all the guests raise their hands. Tell a girl who refuses to play pin-the-tail-on-the-donkey that she has to. Reason with her, explaining, "Everyone has to play." Then, when she still refuses, do not know what to do. Show her to your mother.

Your mother will suggest to her, "Wouldn't you just like to try the game?" and when she says no, your mother will explain to you that since your guest really doesn't want to play, she shouldn't have to. You do not know what to do. She's ruining your party!

Everyone's ruining it!

Burst into tears.

Run to your room.

As soon as your mother comes after you, tell her everything while crying and hiccuping. The party never goes right, never! It's never the way you want it! Why won't the guests behave? Why? Don't they understand that the party won't work unless they do what *you* tell them? "I'm never inviting that girl to another one of my birthdays as long as I live!" Allow your mother to convince you to return.

After losing musical chairs and hot potato, refuse to play pin-the-tail-on-the-donkey.

When the birthday girl tells you to play, say that you don't want to. When she pulls on your arm, jerk it away. Say that nobody can make you play if you don't want to. Give in only after the birthday girl cries and her mother begs. Then, when a grown-up blindfolds you for pin-the-tail and asks if you can see, lie. With head tilted back and peeking beneath scarf, walk very crookedly toward donkey, bumping into people on sidelines. Start to pin the tail on the head; then, legs; then, at the last second, pin it on the rear end. Pull off scarf and look surprised.

Stand on a chair to announce the game winners, award prizes, and make a big production out of it.

When you get the prize, think that the second prize for hot potato was better than first prize for pin-the-tail.

Be too busy playing chase to say good-bye to guests.

Be running so fast from one room to another that you do not notice the arrival of your father. Your sash is untied and your headband has fallen off. You do not want to leave. Ask if you have to. Say that it was just getting good. Bargain for more time. Complain that your father's always the first to arrive. Say, "Oh, Dad, do I have to?" When your dad gets involved in conversation, start running again. As soon as he repeats what he told you—to stop running and collect your things—explain that you had to run: You were being chased. Be unable to locate your bag of party candy. The mother of the birthday girl will find one for you. Insist that it isn't yours—yours had a red lollipop. Start to cry. In tears, collect party bag—complaining that it isn't the right one—a balloon, and your prize.

If reminded, say thank you.

Go home.

Throw up. ▽



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Woody Allen's new film "Interiors" —even the mistakes are interesting

Reflections on our philosopher/comedian's cinematic shift from jokes to more serious humor

By John Lahr

The one-line joke is the shortest story in the world: with a beginning, a middle, and a surprise end. Woody Allen is one of the modern masters of this miniature art form. Sample: "I don't want to be immortal through my work. I want to be immortal by not dying." The pay-off is a typical Allen reversal, which admits terror while making it ridiculous. The jokes always cater to his comic persona: the philosopher as *schlepp*.

Allen has a good line in urban impotence, and has turned it into gold at the box office. But instead of cashing in on his celebrity and repeating his sure-fire comic formula, Allen has been smart enough to invest in his future with increasingly ambitious work. His early films—*Take the Money and Run, Bananas, Sleeper, Love and Death*—are the cinematic equivalents of a flop sweat—grape-shot gags maniacally assaulting the audience with their desire to please. They are overpraised and underwhelming. But Allen understands their limitations and has set about to deepen the scope and impact of his films. The commercial success of his movies has allowed him to get his cinematic education in public. *Interiors*, written and directed by Allen, is the latest and most brazen indication of his maturing sensibility. Allen is the real comic goods; and *Interiors* is an exercise in narrative technique, a turning point at once in his comedy and in his filmmaking career.

With *Interiors*, Allen sets himself a very difficult but important challenge. He refuses himself his familiar bag of comic tricks, turning instead from working the room to a much more penetrating comic detachment that can only be called Chekovian. The word is well chosen because *Interiors*, which tells the story of a wife's vain attempts to win back her husband and the effect of this anguish on her three grown daughters, is really Allen's version of *The Three Sisters*. For the first time in Allen's films, life is lived in deadly earnest; and only the author's delineation of the characters in all their manipulative and selfish delusions indicates Allen's comic overview.

"It's time you thought of me," shouts the father to his favorite daughter, Joey, trying to get her to give her blessing to the brash and vivacious new woman in his life, Pearl. The quiet joke underneath the line is that nobody in this elegant and waspish family ever thinks of anyone else.

Earlier, Joey's mother, played with stunning observation by Geraldine Page, nervously tries to coax her daughter into painting an attractive picture of her to her separated husband. "I haven't felt so confident in a long time," she says in an unsteady voice.

And so it goes with this eroding family—a web of hostile motives attemptedly masked from public view by high-minded pronouncements. Allen lets the characters talk at the camera and explain themselves, and only gradually does the audience realize that all but the delightfully vulgar Pearl (Maureen Stapleton) are not what they seem. This is the cruel and acerbic unspoken humor of the novelist, and not of the stand-up comic.

Interiors wants to pursue suffering, not to escape it. This is as monumental and subtle a shift in Allen's comic attack as a novelist's changing his narrative from the first to the third person. It puts much greater demands on Allen's ingeniousness and his storytelling power. It is life seen in long-shot and not simply from the perspective of his own clearly defined and clever persona. Allen the stand-up comic usually does not let reality get in the way of a good joke. Example: "The one thing about homosexuality, it doubles your chances for a date on Saturday night." The joke is funny, but it has little purchase on truth.

In trying to steer his humor toward something more serious and telling than boffo bits of business, Allen has gone to a solemn other extreme. The movie refuses to be a distraction, and no one is absolved of outrageousness. Under each character's sincerity is Allen's philosophical guffaw at their absurdity. The sensitive poet, Renata, like everyone else in the film, doesn't see what she's saying about herself as a mother when she describes her little girl: "She sits and has conversations with the television set. She's such a pretty thing."

Allen seems intent on facing pain instead of assuaging it. His camera lingers in close-up images of desolation: Geraldine Page's punished face as it struggles to compose itself; Diane Keaton's tearful confession of her paralyzing terror of death which keeps her from writing; hands taping the cracks of windows with ominous tearing sounds in what turns out to be the mother's suicide attempt. In a beautifully filmed sequence, the mother finally succeeds in killing herself by walking into the sea, only a few hundred feet from where the newly married husband lies sleeping. Allen's camera relishes the scene.

The irony of *Interiors* is that it is written from the outside. Allen never really gets inside his characters or lets their personalities shape the form of his film. Experience is predigested; and the characters fit into a rigid schema that looks more like an algebraic equation than a slice of life. Renata is talented, and loved by mother but not father. Joey is untalented and lost, loved

(Continued on page 248)

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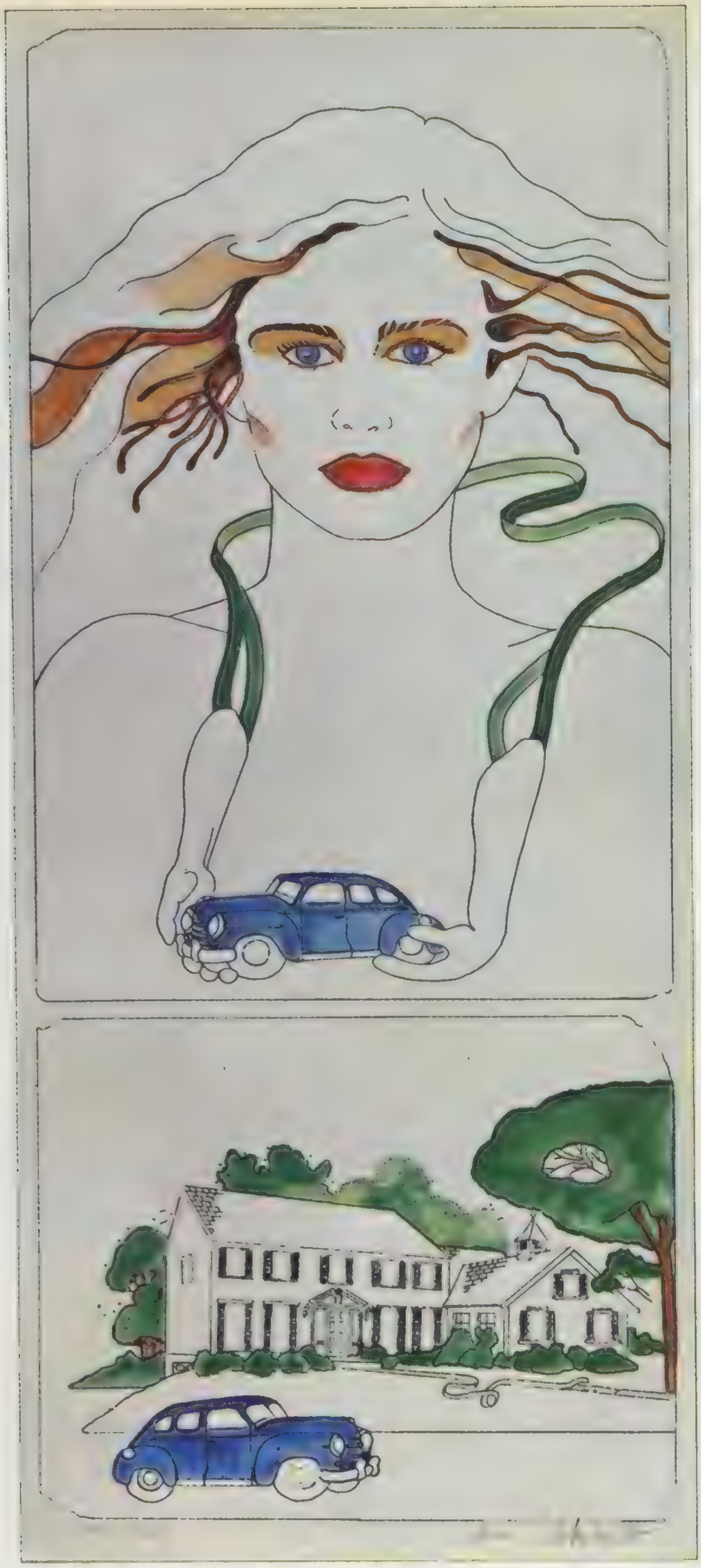
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SECOND TAKES

(Continued from page 246)

by her father but not her mother. Flyn, who seems to have been created to make a hat trick of sisters, is the median between them: a promising film star who is more form than content. Eve, their mother, is cold, ungiving, committed to beauty but not life. Pearl, the woman who replaces her in her husband's life, is playful, gaudy, and gives the kiss of life not only to Joey but to the whole neurotic proceedings.

It's a testament to Allen's craft as a filmmaker that he can make so much that is misconceived so interesting. The characters continually bleat their motivation instead of its being dramatized in the scene. This is a familiar sign of a writer's insecurity, choosing to tell not to show. Allen's portraits of the chic activist who lives with Joey (Sam Waterson) and the failed writer turned sodden critic (Richard Jordon) are as thin and pale as a Hockney line drawing. But the superb performances of Geraldine Page, E.G. Marshall, Diane Keaton, Marybeth Hurt, and especially Maureen Stapleton as Pearl, give a mystery and complexity to the characters that the script lacks.

Even with these limitations, which are problems of craft easily remedied with experience, *Interiors* is a fascinating film. Like the Ancient Mariner, Allen is used to buttonholing his audience with the statement in his jokes. The designs he has on his audience in the present film are much harder to see; and, therefore, the comic imagination is at once more mischievous and profound. It demands more from the audience and from Allen. In one snatch of dialogue when the sisters meet Pearl, Renata observes, "In the face of death, life loses all meaning." Pearl replies, "It does?"

The battles between *angst* and action, honesty and hypocrisy, meaning and vacuity have always been part of Allen's routines. But they are more effectively aired through characterization and plot than through the wisecrack. Allen is on the right track. And it is only a matter of time before the master of a miniature art becomes master of a major one.

John Lahr'*s biography of the English comic playwright Joe Orton, "Prick Up Your Ears," will be published November 20 by Knopf. The book has been bought by the playwright Alan Bennett, who is writing a screenplay of it.* ▽

MONEY

(Continued from page 236)

It was during the Nixon era that IRS sleuths and bureaucrats had their most infamous hour, when enemies of the administration were named on a hit list—and the IRS was told to let its auditors loose. It is hoped that recent legislation—the Freedom of Information Act in particular—handcuffs anymore of that activity.

But Schnepper is at least as concerned about another effect of our tax laws—and that is the fact that huge amounts of money, by virtue of tax considerations, are steered into pet projects the government deems worthwhile. There are tax breaks for money spent on education, energy exploration, child care, charity, medical insurance, unemployment insurance, pension contributions, political contributions, state and local taxes, bond debts, certain income earned abroad by U.S. citizens, certain farm products, housing rehabilitation—the list goes on and on. These ends might all be noble in themselves, but the author argues that there is built-in inequality in their tax deductibility.

In February of this year, for example, Senator Edmund Muskie revealed that 31 percent of the tax benefits authorized for individuals through the tax code go to only 1.4 percent of the U.S. taxpayers. "Perhaps these grants should be made," says Schnepper, "but not through the U.S. tax system."

Is the tax game going to change soon? Almost everyone from the Secretary of the Treasury down to the lowliest taxpayer agrees that the present system is in need of drastic overhaul. But despite numerous attempts at tax reform, there remains little real hope much will be done in the near future.

Meantime, if you were so confused by the tax system that you aren't sure what is deductible and what is not, or what is compliance and what is not, you are not alone. No less personage than Walter B. Wriston, chairman of Citicorp, admits to the same dilemma: "All the Congress, all the accountants and tax lawyers, all the judges, and a convention of wizards, cannot tell for sure what the income-tax law says. Add to the laws the mass of regulations with the force of law, and the sheer weight of the imperatives brings voluntary compliance past the breaking point."

As the author puts it, "The biggest difference between death and taxes is that death doesn't get worse every time Congress meets." ▽

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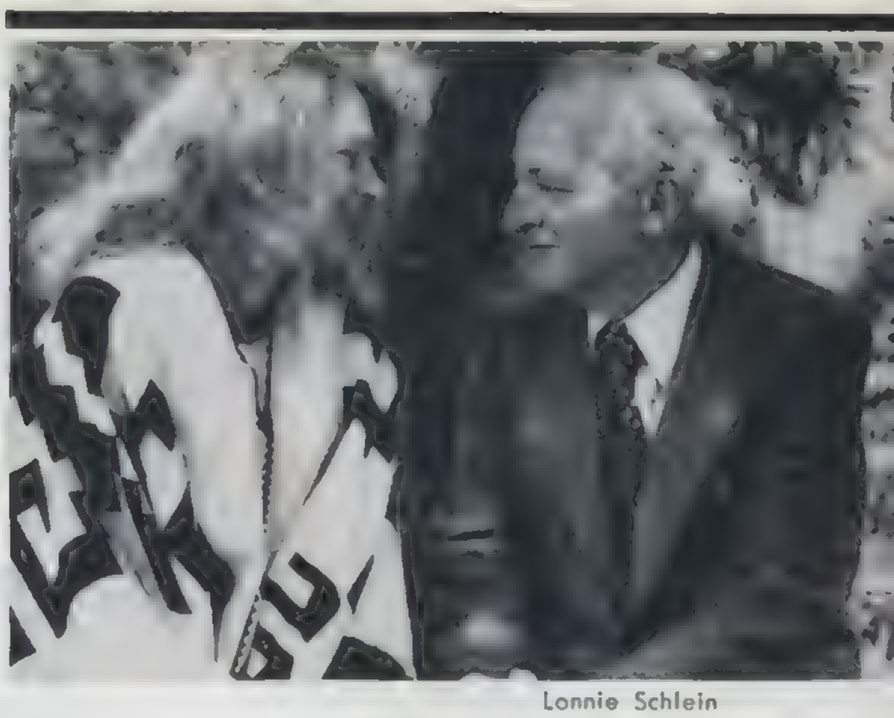
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Melina Mercouri: the actress finds a new role—in government

Greece's star activist talks about her two passions—politics and acting

By Richard Alleman



Lonnie Schlein

Mercouri with husband/director Jules Dassin: "I am a couple"

EDITOR'S NOTE: *A year ago, Melina Mercouri—movie star ("Stella," "He Who Must Die," "Never on Sunday"), self-avowed "professional Greek," and outspoken resistance fighter against the military dictatorship that reigned in Greece from 1967 to 1974—swung into a new career, as a deputy in the Greek Parliament. Mercouri was elected to the post—after having failed in a previous try in 1974—with the help of the large number of women's votes.*

Just before her election campaign, Melina Mercouri completed "A Dream of Passion," a film written and directed by her husband, Jules Dassin. "A Dream of Passion"—just released in this country—examines the ancient legend of Medea (in Greek mythology, the woman who killed her children to punish her husband's infidelity) from a modern perspective. Here, Ms. Mercouri talks about her new life as actress-turned-politician; and she and Jules Dassin explore together the many meanings of their high-intensity film.

Richard Alleman: *How do you feel about winning your seat in Parliament?*

Melina Mercouri: Very responsible! In a way, it's a new kind of work for me—and I must work very hard to learn. It's not the same as being involved in resistance. It's another job with other faces, other problems, other responsibilities. But I am very happy that I was elected—and elected in a way that was a great honor for me. It was phenomenal how I won through women voting for me: I received 55 percent of the women's vote—an amazing thing for Greece.

RA: *How many representatives are in the Parliament?*

MM: Three hundred—eleven are women.

RA: *What do you hope to accomplish in government?*

MM: My district is Piraeus, the port area of Athens; it's one of the poorest districts in Greece. We have many problems there: pollution—because there are many industries—streets, schools, sewage. We have thousands of problems and these are the things I'm working on the hardest right now.

RA: *Will you particularly have women's interests in mind?*

MM: My party now has a Women's Organization, and we are starting to have small meetings with twenty or so women to find out what their daily life is like and what their needs and goals are.

RA: *How does the work you're doing now compare to being an actress?*

MM: An actress is a very lonely person; it's very egotistical to be an actress. You are with yourself more; you are working for yourself, even if you are part of a collective work. Political work is to *forget* yourself. There's a great, great difference.

RA: *Which do you prefer?*

(Continued on page 256)

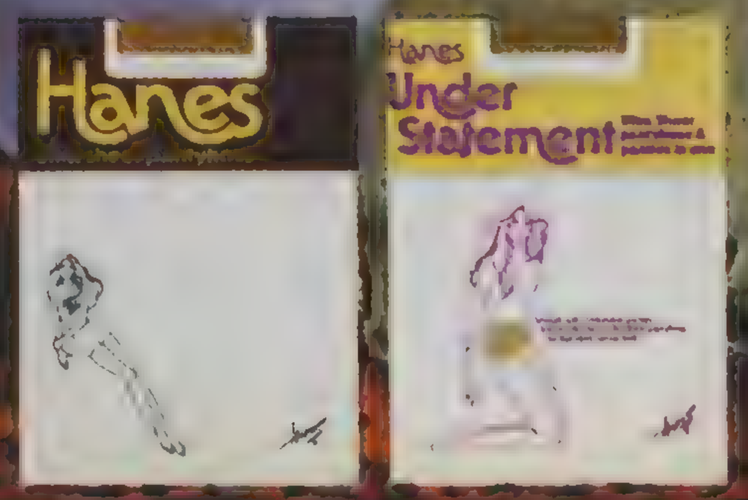


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MELINA MERCOURI

(Continued from page 252)

MM: To forget myself.
RA: *Will you still act?*
MM: Of course—but I will not act, as I was, for twenty-five hours a day. I can't do that anymore. I will act in summer when we have eight weeks free—but "holiday" is only a word because you are still working in your district. It's very difficult to have two demanding professions—acting and politics. You must have priorities. My priority now is Parliament.
RA: *Why did you run?*
MM: I think it was a need—a need to help—and because I was so involved in the resistance movement to the military dictatorship in Greece.
RA: *Were you interested in being a politician even before the junta took over Greece?*
MM: My family was a political family—so the poison was always there! I was always somebody who was outspoken in anything having to do with Greece. I was always a "professional Greek," you know!
RA: *When you were a little girl, did you dream of being a politician or an actress?*
MM: When I was little, everyone was always talking about politics and convincing one another with beautiful words—perhaps with a little acting, too. I remember when I was five years old seeing my grandfather, who was Mayor of Athens, talking from the balcony. I thought perhaps I'd like to do that, too—to convince people. So, I stood in front of a mirror and I started to try to find the right words to convince. I think that was my first speech. I think that was my first "act" as well!
RA: *But you became an actress. How did that happen?*
MM: Again, a need. To forget myself, too, in a way—to not always be myself, to play-act. But I found afterwards, when I became someone well-known, that I also became someone very egocentric. I like myself better now. It feels better to care about other people's interests—to be involved.
RA: *What was your first acting job?*
MM: I was ten years old. It was a children's show for the ASPCA of Greece. We all played the parts of animals. I played the cat—I liked that.
RA: *And then?*
MM: And then, I went to the dramatic school of the National Theater of Greece during the war. The person who really made me an actress, however, was Koun—Karolos Koun. He directed me as Blanche DuBois in Athens in *A Streetcar Named Desire* when I was very young. It was he who gave me the magic.
RA: *What is the magic?*
MM: It's when you feel the part growing in you and it becomes something more than literature. It's almost like having a child. You feel it here—in the stomach. You feel the head, the feet, the hands. You have a baby.
RA: *Do you do this with every part?*
MM: Oh, no! I kill the others—the ones I don't like!
RA: *What is your favorite role?*
MM: Of all the parts I've played, Medea is my favorite. I played it for the first time two years ago for the National Theater of Northern Greece. It is the real tragedy. I like this latest film very much, too.

In the film, I play a Greek actress who comes back to Greece after many years—

and she's rehearsing Euripides' play *Medea*. She's a woman who has had successes outside of Greece—she was a star. Now, she's starting to get a little old, and she has many arguments with her director over how to play Medea. At one point, her press agent tells her about an American woman in a Greek prison who's killed her three children because her husband was in love with a Greek woman. For a publicity stunt, the actress goes to see the prisoner. She goes with a camera crew—and the woman [played by Ellen Burstyn] gets angry and won't see her. Afterwards, the actress becomes obsessed with this woman in prison and starts going to visit her. Eventually, you see the complete change that happens to the actress because of the other woman.

RA: *How does she change?*

MM: I have a scene where I see the truth—like Brando in *Last Tango in Paris*. For me, perhaps, the woman is finished—she's too old and too spoiled. I think she's lost—and not in a good way. For Dassin, perhaps she is a better woman.

RA: [*To Jules Dassin*] *What do you feel your film is saying?*

Jules Dassin: I think it might provoke many people to consider the contradictions that a woman has to face in herself—and the price that she must pay for a certain independence. We begin our story with one woman's exploitation of another . . . and, in the end, she's obliged to take a very hard look at herself. The film leads to a fusion of three women—an actress, this woman who's killed her children, and Medea.

RA: *What are the things the actress must face?*

JD: They're tough things—the ugly things in herself . . . and the terrible fear of solitude that sometimes goes with independence.

MM: It's not independence that makes for solitude—real independence. It's because society says that a woman who is alone—without being a couple—is lonely. It could be very normal for a woman to be alone the way a man can be alone. But it's not, with the way society is set up: the financial breaks, the conditions. It's especially hard for a woman who is not very young. In the film, the woman I play is forty-five or fifty years old. She's a woman who's been raised to be very dependent on men. She's an actress, and actresses are especially dependent on men because men control the cinema. An actress must be beautiful, photogenic. She has to make many sacrifices to become an actress—or rather to become a *star*, because the woman in the film is a star. And being a star means being exploited by men. A star is a divine object—beautiful, with no wrinkles, ageless. A star is also a woman who ages the fastest and who, ultimately, is the most alone. There are very few women who have become stars who haven't wound up ruining their lives.

In the film, the woman discovers the reality of her situation. When a BBC correspondent asks her if the woman was justified in killing her children, the actress sees the truth. She answers: "Wrong question, BBC. Ask the right question, ask: What desperation causes a woman to kill what she loves most in the world?" What is it but the complete revolution when you sacrifice everything that is most dear to you to attain freedom?

When I played the traditional Medea, I played the role as if Medea were right—not to kill, because for me she never really killed her children. What she did was *punish* Jason. Medea, to me, is a saint. She is the revolution in all her glory. Moreover, Euripides gives her justification. At the end of the play, Medea is with the light, with the sun—she leaves in a chariot with her children in her arms. Jason is with the dust.

JD: Euripides is a very wise writer. Before Medea commits the act, she obliges the King of Athens to swear that he will protect her, no matter what happens. So there is a practical side to Medea that I admire and that I think is right. She's considering her survival, and I like that.

MM: It's not a foolish act. The same thing is true of the woman in the film who's killed her children. She insists that she wasn't crazy—she did it for justice.

JD: The woman refuses anybody's attempt to help her by pleading that she was insane, because insanity implies irresponsibility and she insists on the responsibility of her act.

RA: *Is the actress in the film you?*

MM: The part has things about me in it—but she isn't me. For one thing, I am supported; I am not alone. I have been with a man for twenty-two years. But I am an actress, and I have the defects of an actress: I am spoiled.

RA: *How would you feel if you didn't have your political career at this point in your life—if you were still just an actress?*

MM: How would I feel? I would be this part—the actress in the film. But it is not only my political career. I've been with Dassin; I am a couple. But I can be Medea, too. What I am, today, is more Medea than anything else—the real Medea. I am independent and I hate treachery. ▽

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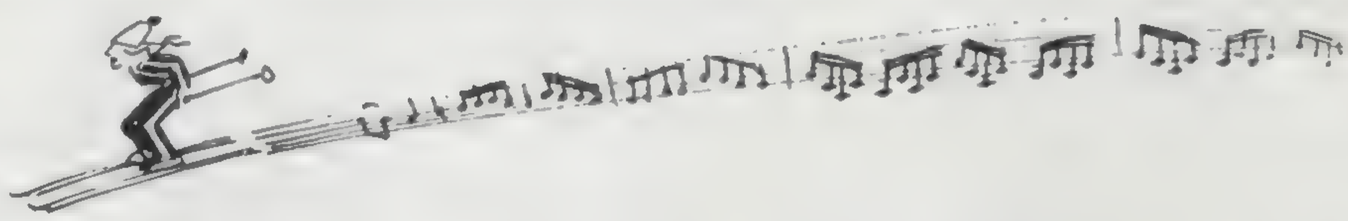
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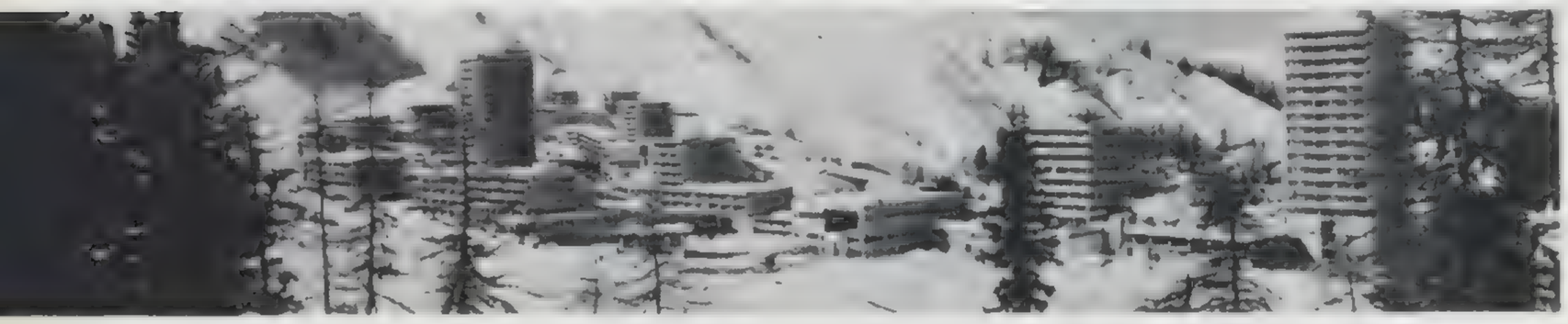
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There's no better winter break for music lovers who also love to ski than the two-week "Mozart in Austria" jaunt planned by New York's Equitable Travel Service January 20–February 4. The tour starts in Vienna at the Old World-elegant Bristol Hotel, then moves to Salzburg where the city's first annual Mozart Festival will be in full swing. Final stop: the famous Austrian ski resort of Kitzbühel for a week's stay. Price: $1375, includes airfare from New York, hotels, concert tickets, breakfasts, ground transportation, lunches or dinners in Kitzbühel. Information: Equitable Travel, 767 Fifth Ave., New York, NY 10022.



News from Europe: Grandes dames of European ski spots remain St. Moritz and Gstaad in Switzerland, with Zermatt coming in a close third. . . . In France, best aprés-ski life is found at Megève, Courchevel, Meribel. Best—and most challenging skiing in France: Val d'Isère. New areas now on-the-zoom are Val Thorens, a favorite with students from nearby Grenoble, and Les Arcs, popular with families. Offering something for everyone: La Plagne (*pictured above*) is the mammoth, still-growing French-moderne complex facing Mont Blanc in Haute-Savoie. This year, La Plagne boasts the world's longest cable-car line (four-and-a-half miles), opening up the area for year-round skiing. (For a free France Ski International brochure, write French Government Tourist Office, 610 Fifth Avenue, New York, NY 10020.) . . . Least expensive Western European skiing is in Italy. Popular spots this year are Sauze d'Oulx (good for beginners), Nadesimo, Santa Cristina Val Gardena. Still the most fashionable: Cortina d'Ampezzo. . . . Over in Austria, good reports on the skiing (excellent) and the ambience (low-key, uncrowded) at Ischgl. . . . And in the sun-sure Spanish Pyrenees, the Baqueira-Beret resort at Vallé de Aran ranks high with the International Crowd. The place to stay there: the four-star Montarto Hotel.

Colorado coup: Copper Mountain—seventy-five miles from Denver—becomes the site of Club Med's first vacation village in the continental United States. The year-round Club—set to open December '79—will offer skiing in winter . . . mountain climbing, riding, tennis, swimming in summer. True to Club Med tradition, one price will cover all vacation expenses except drinks and (if needed) ski-equipment rentals.

(Continued on page 260)

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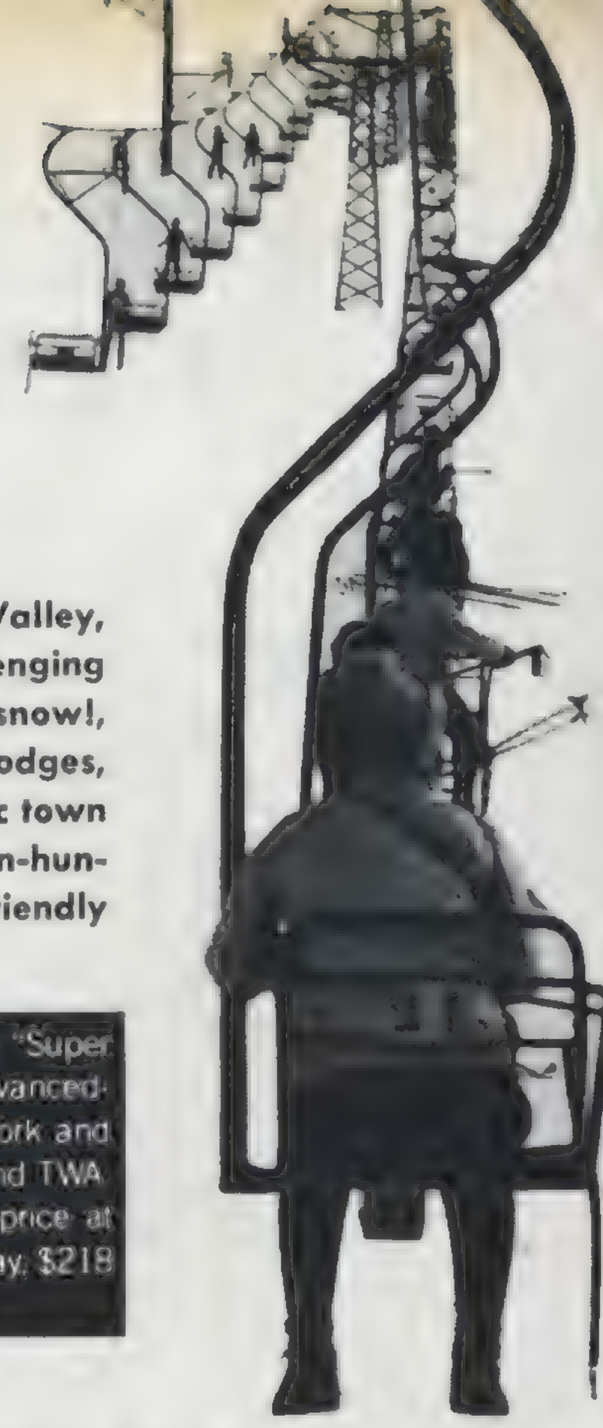
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(Continued from page 258)

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IN THE EAST

The East Coast ski spot that everyone's eyeing this year is Lake Placid, New York—now in the final stages of gearing up for the 1980 Winter Olympic Games. With new lifts, expanded runs, and the addition of snowmaking on Placid's Whiteface Mountain, the area will play host to pre-Olympic Games starting in late December of this year. . . . Meanwhile, in southern Vermont, Mount Snow—owned and steered by the Killington Resort organization since 1977—has not only tripled its snowmaking capacities in the last year (with summit-to-base coverage on three trails), but the resort has just installed a 7200-foot triple chair lift with mid-station loading that promises to speed up lift lines considerably. . . . At nearby Stratton Mountain, major ($1.5 million) renovations have been made at the base area: expanded restaurant facilities, new reception center, new ski shop. New, too, this year at Stratton are four "Inner Skiing Weeks" to teach mind-over-mountain techniques, plus two "Women's Way" programs set for January 7–12 and March 4–9. These for-women-only courses are designed to combat the special fears and anxieties that women often have regarding this sport. (For information on Stratton's ski programs, write Learn to Ski Better, Stratton Mountain, VT 05155.) . . . In Woodstock, Vermont, Rockresorts' small, exclusive Suicide Six Ski Area has just finished a $1 million program that brings new snowmaking to the area, a new base lodge, new double chairlift; extensive work has been done on all trails. . . . Best news of all in the East: the big-snow winter expected for '78–'79.



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—RICHARD ALLEMAN

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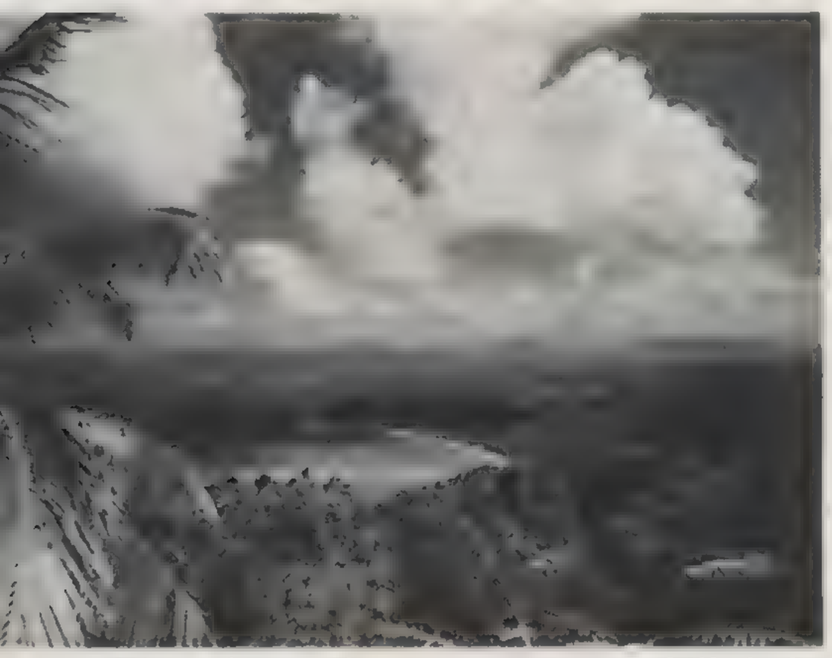


New life, new look—at the sun-smiled U.S. Virgin Islands

Island-hop or ease into the resort life; in St. Thomas, St. John, or St. Croix, "progress" means extra pleasure

By Despina Messinesi

No wonder eyesight must be checked every year. It changes. Returning to the United States Virgin Islands after an absence of twelve years, I found that my vision had changed, and I saw the islands in a fresh way. The physical beauty of St. Thomas, St. Croix, and St. John hit me straight off. There, the sea looked like tie-dyed blue-and-green silk; beaches were white as lingerie ruffles; and the hills were the color of crushed green velvet.



View from the top—of green-hilled St. Thomas, in the U.S. Virgin Islands

Time has been gentle to the islands. Places I fondly remembered haven't changed, and the inevitable marks of progress—more houses terraced on the sloping hills, the remodeling of eighteenth-century houses, additions of giant waterfront warehouses and new developments—add to the islands' natural attractions. Be it because of their warm climate, fresh tradewinds, salty air, sunshine, or starlight, the Virgins are ideal for recreating oneself, which is the true meaning of any holiday.

My peregrinations to the Virgin Islands began with an American Airlines flight from New York's JFK airport to the island of St. Croix.

Right after takeoff, the stewardess passed out two brochures: a green one for St. Croix; a yellow one for St. Thomas and St. John. These two weeklies, packed with general island information and current goings-on, kept me reading during the three-hour-plus luncheon flight to St. Croix.

At St. Croix, we passengers who were continuing to St. Thomas crossed the airport tarmac to a portable counter where we and our baggage were rechecked; then we boarded a small, forty-eight-passenger plane for the twenty-minute hop to St. Thomas. The air views of tropical green hills—completely unscarred by civilization—reminded me of the Hawaiian Islands.

For people heading to Caneel Bay, a resort on St. John's Island, the St. Thomas airport serves as a sort of induction center. Spotting a counter marked Caneel Bay, I presented myself, handed over my suitcase, and waited in a small air-conditioned room until the roster of expected passengers going to Caneel had been rounded up.

Then, we—nine guests—followed a representative of the Caneel Bay operations through the crowded airport and into a waiting bus. After a twenty-minute and $2 bus ride through Charlotte Amalie, St. Thomas' waterfront capital city, we arrived at Red Hook and the resort's boat pier.

While we waited in the breezy open shed for the boat to arrive, we helped ourselves to excellent maps of the three islands that are prepared by the Tourism Division. As Caneel Bay's white *Calypso II* motor launch tied up, several young men jumped off and began marking guests' luggage with their room numbers. Then, we boarded. Immediately, iced tea was served and soon a young woman passed out registration forms. How wonderful to check into your hotel as you cruise across the bay!

Nearing St. John, a gentle hump of an island, I was amazed at the size of Cruz Bay, which I remembered as a small nothing of a town.

Arriving at the Caneel Bay dock, I spied people swimming along the sandy beaches. I envied them. I longed to get out of my sticky travel clothes and into the transparent water. I finally did, but not until I'd gone to a short briefing session on the resort and then taken a shuttle bus to my room.

Caneel Bay Plantation lies in a National Park, a sanctuary for animals—and man!—that covers about two-thirds of St. John. On the way to my quarters, I got an unexpected tour of the estate. We drove by neatly trimmed lawns, red and orange tulip trees, and hibiscus hedges; as a treat to me, we stopped at the upper dining room at the Turtle Bay Estate House for the spectacular view of the sea and distant islands.

On the road, I saw people walking or waiting at the woodsy-brown bus stop and caught sight of the tennis courts, but I saw no sign of the bungalows artfully hidden behind shrubbery.

My room, four steps up from a sandy cove and open to the breezes, was a joy, filled with the thoughtful comforts I often wish hostesses would provide for their guests. On a table, there was a filled ice bucket, Thermos of drinking water, bottle of Coca-Cola and one of Virgin Island Cruzan rum, all accompanied by a welcome note from the manager. In the closet were provisions for any and all disasters: a large umbrella, a flashlight, a candle, and a can of insect spray.

Both the beach and my private porch held chaises and tables. My soothing beige-

(Continued on page 264)

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U.S. VIRGIN ISLANDS

(Continued from page 263)

and-brown room reminded me of modern Hong Kong: ceiling fan, Chinese wicker chests for bedside tables, a quilted brown-and-white bedspread, throw pillows, and a white fleece rug on the tiled floor. The good bathroom had a deep shower stall. There was no telephone in the room, only along the main road; for breakfast in the room, a guest must make arrangements the night before with a headwaiter.

For me, a breakfast-in-bed addict—whether at home or in a Fijian *buru*—walking up the hill to the Turtle Bay dining room had certain rewards. In the morning quiet, wild pigeons waddled across the road, sugar quips darted from flower to flower, and thrushes argued loudly.

Most of the guests at breakfast sat solemnly, but not a group of eight Italians whose happy conversation sounded as if it were a fiesta. The night before, at the salad bar of the Sugar Mill restaurant, an Italian tot, spotting the cottage cheese among the dozens of vegetables and salad dressings he didn't recognize, called to his father, "Papa, ricotta," rolling the r's as only Italians know how.

At the Sugar Mill restaurant, the buffet dinner was excellent. O'Keith, the headwaiter, directed me to the specialties; spareribs with a spicy herb-butter sauce, good sirloin steak, key lime pie. Hurricane lighting was pleasant and becoming to women in summer evening clothes that showed off lots of sun/sea skin.

"'Saturday Night Fever' in the tropics"

The pick of activities at Caneel—day and night water sports, trail hikes, tennis, shopping, or island hopping—is so vast that anyone attempting it all would be run ragged.

The guided Jeep tour through the hilly National Park was an eye-opener. Driving on the left, I learned, isn't a leftover from British times but a remnant from the days of the Danish West Indies. In 1917, the three big islands, plus some fifty smaller ones, were sold by the Danes to the United States for $25 million.

Terraced higgledy-piggledy with bright-colored houses, the green hills that cradle the little St. John port of Cruz Bay look like a Rousseau primitive painting. Some of the buildings are condominiums that rent at reasonable weekly rates. At Serendip, an apartment with a kitchen and a terrace overlooking the harbor rents for $235-$275 a week for two persons during the winter season, less in summer.

I lunched in Cruz Bay on local fish, peas, and rice at Meada's, the no-frill and oldest restaurant on the islands. Then, I stopped at Mongoose Junction, the new, compact shopping center on the waterfront. Built of coral rock and rubble the way the Danes used to do, the mall has both charm and goodies: a fine deli, bakery, and jewelry boutique.

For my return trip to Red Hook on St. Thomas, I took the public ferry that runs

(Continued on page 266)

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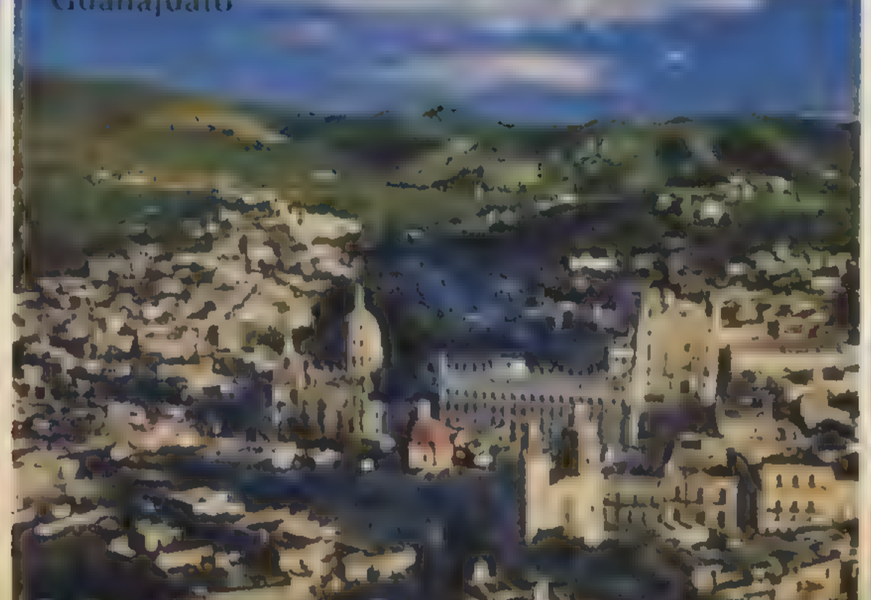
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U.S. VIRGIN ISLANDS

(Continued from page 264)

every hour on the hour from sunrise to sunset. I enjoyed riding with the commuters (many live on St. Thomas and work on St. John), watching the lanky girl ticket collectors at work and the string of green islands going by.

Many visitors think of St. Thomas only as an international duty-free shopping spot. They hop off cruise ships at Charlotte Amalie, the island's harbor city, or fly in from Puerto Rico, Venezuela, and nearby islands, shop avidly for a few hours, and leave. I stayed on St. Thomas. And I found so much to see and do that I stayed longer than I had planned.



On Main Street in Charlotte Amalie: best buys in jewelry, china, watches . . .

Harbor cities such as Charlotte Amalie have a particular fascination for me. My balconied room at Bluebeard's Castle, a favorite old-time resort hotel, was like a belvedere high above the city. From there, I could see the green hills looming above lipstick-red roofs, cruise ships moving cautiously as dowagers to enter the port, and seaplanes that, in landing and taking off, left trains of white ruffles in the blue water.

The downtown shopping area of Charlotte Amalie is a treat—not only for its good buys in perfume, jewelry, watches, china, and liquor but for the architecture of the old Danish warehouses that have been remodeled into shops.

Between warehouses, the narrow-gauge tracks once used for hauling molasses and rum are now delightful little alleys planted with palms and edged with stores. Among the glittery lineup of shops along Main Street, one pale-blue building is named Pissarro after the famous French Impressionist Camille Pissarro, who was born there on July 10, 1830. Although Pissarro spent most of his life in France, he never gave up his St. Thomas Danish citizenship.

The town sings with color. The pistachio-green Legislature Building stands next to a small seventeenth-century raspberry-red crenellated fortress trimmed in white, where two old cannons guard an entrance which now leads to police headquarters, a museum, and jail. Across from the fortress, the shaded green Emancipation Garden faces a white Victorian bandstand.



Palm-lined Royal Dane Mall, above: Where Charlotte Amalie people shop

When schooners—loaded with fruits and vegetables from "down island"—dock, the waterfront turns into an impromptu market. Sidewalk vendors do a brisk business selling "jelly nut," the local name for coconut milk.

Among the many waterfront restaurants that have a glorious view of the harbor is Sebastian's, where an upstairs dining room is open to the trade winds. The newest waterfront restaurant, Greenhouse, is filled with tropical trees and baskets of hanging plants. Plumb in the middle of the shopping area, in a yellow-brick warehouse at Creque Alley 3, L'Escargot restaurant is attractive, air-conditioned, reasonable, and open only for luncheon.

After dark, when cruise ships light up and city street lamps go on, stars seem to dangle unbelievably near. From the terrace of Harbour View, a splendid restaurant high above the city, the scene spreads before you. To get to Harbour View, you drive through the old part of town on narrow, steep streets lined by small clapboard houses.

Dinner at this nineteenth-century manor house is a ritual. On the broad terrace, a gentle piano plays as drinks are served and guests order dinner specialties such as seafood crêpes or veal with Parmesan cheese. For dinner, guests move to polished mahogany tables in the candlelit dining rooms.

Dining on the broad deck of the Mafolie restaurant, I had a breathtaking view of the lighted city and of the harbor eight hundred feet beneath me. The Mafolie is an easy, no tie-or-jacket dinner place specializing in good steaks and lobsters, with a serve-yourself salad bar. Menus and wine lists are written on earthenware jugs, tables are round and bare. The cheesecake is deliciously creamy.

The section of Charlotte Amalie called Frenchtown gets its name from the French-speaking settlers who sailed over from the French Caribbean colony of St. Barthélémy in the mid-nineteenth century—and stayed. Many of Frenchtown's streets have French names—rue du Gregoire, rue du Cherubin—and the quarter's residents speak a Norman dialect.

Just west of Frenchtown, the Villa Olga is an enchanting plantation house that's now a restaurant. The building—home of the Imperial Russian Consulate in the nineteenth century—today is painted the same turquoise color as the Bay it faces. Specialties at Villa Olga: seafood kebabs—lobster, fish, shrimp. Best—and most romantic—place to sit is on the jungle-shady terrace.

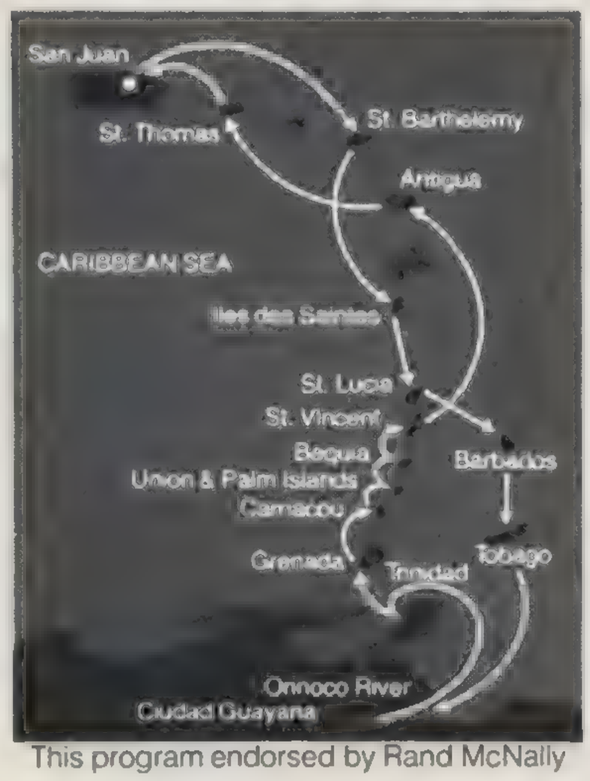
When you leave the town of Charlotte

(Continued on page 274)

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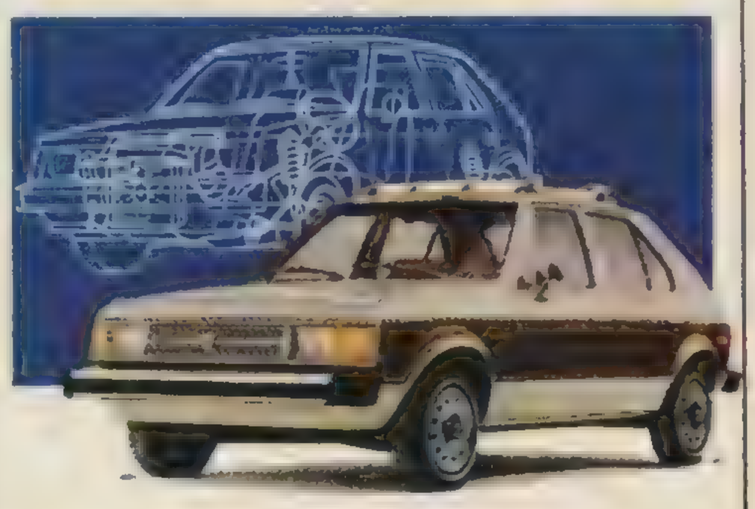
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Day and night. Meeting the mix of people in the islands. It is they who keep things stylish and informal. Casual chic, so to speak. Getting to the islands is as simple as a nonstop flight from New York City. (Or Miami, or Washington, D.C.) With just enough time for brunch in the sky.

Down to earth, there's no need for inoculations or passports or visas. The language is English. The currency is the U.S. dollar. And the duty-free shopping quota is twice as much as any other island in the Caribbean.

But then, no other islands are the United States Virgin Islands. For details, see your travel agent. The United States Virgin Islands. **What a life.**

United States Virgin Islands

St. Croix · St. John · St. Thomas

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only 8 mg. tar



Taste so good you won't believe they're



20	13	17	12	11	17	16	16
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Source of all 'tar' and nicotine disclosures in this ad is either FTC Report May 1978 or FTC Method.
Of All Brands Sold: Lowest tar: 0.5 mg. 'tar,' 0.05 mg. nicotine av. per cigarette, FTC Report May 1978.
Golden Lights: Kings — 8 mg. 'tar,' 0.7 mg. nicotine;
100's — 10 mg. 'tar,' 0.9 mg. nicotine av. per cigarette by FTC Method.

Lights



100's only 10 mg. tar

lower in tar than all these brands:



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

The Ventura Idea.

It's the best clothing your clothing could ever have.

DUPONT ZEPEL

At Ventura, we view luggage as clothing for clothing. Because, like you, your clothing and possessions should travel in safety and style. First, we pack our luggage with the most intelligent and rugged structural features. Then we dress it in a wide choice of fashionable fabrics, vinyls or leathers. Finally, we add logical conveniences like wheels for effortless carrying and trusty digital locks for extra security. The result: impressive luggage in many shapes, sizes and colors. Ventura Travelware: $2500. to $45.

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How to have beautiful nails. Straight from the horses mouth.



It's a fascinating story involving million-dollar thoroughbreds and their grooms. Starting with the fact that many of the grooms in charge of the most valuable race horses are attractive young women.

Being accustomed to applying our special preparation daily to their horses' hooves, naturally the grooms got some on their own nails. Over a period of time their nails then became noticeably stronger. The preparation helped splitting, peeling and breaking nails.

When we heard that dozens of female grooms were using our special hoof preparation on their horses, and getting great results on their nails, we were intrigued.

Knowing that both hooves and fingernails are made of the same basic protein, we began to reformulate and refine the original formula, until after months of research, Barielle Nail Strengthener Cream was created.

And now that we've created Barielle, here's how you can create beautiful nails.

Because Barielle is a strengthening cream, not an enamel hardener, it penetrates and moisturizes your nails. It helps prevent splitting, peeling and breaking while leaving a protective film on your nail surface.

You can even apply Barielle over your own nail enamel. Once in the morning and once in the evening. And because Barielle contains no formaldehyde, not only is it perfectly safe for your nails, it also keeps your cuticles well groomed.

A 1 oz. jar of Barielle at $10.00 is about a 3 month supply. But your nails will be noticeably stronger long before that. It takes just 3-4 weeks for luxurious nails to appear.

Then apply Barielle regularly to keep up appearances.



Barielle Nail Strengthener Cream.

For further information contact: Benson Wilkes Inc.,
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Saks Fifth Avenue, Neiman Marcus, I. Magnin and other fine stores.

U.S. VIRGIN ISLANDS

(Continued from page 266)

Amalie, you instantly feel you're on a deserted island seemingly uninhabited—surrounded by delicious little bays and inlets. The Point Pleasant resort is only four miles from Charlotte Amalie; but this new, clean-cut resort complex of blond wood seems as though it's in the middle of nowhere. Built on a hill by architect/owner Gunther Pfanner, Point Pleasant overlooks two of the best Island Beaches: Pineapple and Coki. Good news at Point Pleasant: the resort's just-opened restaurant.

Nearby, on the east end of St. Thomas, is Coral World—one of the most exciting places I've ever encountered. Designed by an Israeli, Coral World is an underwater observatory a hundred feet offshore. There: wonderful views of swaying, peach-colored, *live* coral—plus brilliant tropical fish that swim free in the sea. I felt as if I were in a gigantic fishbowl, and the fish were looking at me! (The only other facility of this kind is in Eilat, Israel.)

St. Thomas' Secret Harbour resort merits its name—hidden, as it is, on a beach near Red Hook Marina. Secret Harbour translates city conveniences into luxurious beachcomber living: air-conditioned suites have telephones, tiled baths, kitchens. The resort's a favorite with deep-sea fishermen because of the excellent fishing out of Red Hook Marina. Extremely popular with both guests and people from town: Secret Harbour's Sunday brunch.

To the south, Bolongo Bay Beach & Tennis Club draws an active sports crowd of sailors and tennis players. Pleasant rooms with kitchenettes are tucked among seagrapes and tropical foliage. Lunch is a delight when you take it under the yellow-and-white gazebos.

At night, the best place to feel the beat of St. Thomas is Pirates' Parlour at Bluebeard's Castle: it has one of the best trios on the island. And when the tourists sit down and the islanders get up to dance, it's *Saturday Night Fever* in the tropics.

Biggest news in St. Thomas is the $3.5-million Reichhold Center for the Arts that opened in October. This indoor/outdoor entertainment center, just west of town behind the College of the Virgin Islands, is an architectural masterpiece of coral stone and wood—looking like a modern version of a Greek amphitheater set in tropical greens and hibiscus. Some of the performers scheduled to appear there this year and next: Natalie Cole, Van Cliburn, Harry Belafonte, Cleo Lane, the Alvin Ailey Repertory Ensemble, and the pop group Odyssey (two of its members are from St. Thomas!).

The hop from St. Thomas to St. Croix—the largest U.S. Virgin Island—is an easy twenty-minute flight. On St. Croix—which is relaxed, quiet, no-bustle—I had the feeling I was at an enormous country club.

I stayed at Gentle Winds, on the north shore of the island between St. Croix's two main towns—Frederiksted and Christiansted. Among the pleasures of Gentle Winds, a beach-villa complex built around a main hotel building: unusually good food, four tennis courts, a big freshwater pool. Another pleasure: looking out from my villa and seeing not only the aquamarine-green Caribbean but flocks of white ibises.



At Coral World, above: St. Thomas' sea life—seen underwater and close-up

In the town of Frederiksted, on the west end of the island, I was instantly fascinated with Waterfront Street and its extraordinary houses built of coral stones with Victorian gingerbread that reminded me of Moorish lattice work.

In Frederiksted, I dined in the charming back garden of a waterfront restaurant called The Persian Virgin. Nearby, a good stop for a cooling tropical fruit-and-rum drink is The Strand, where the ambience is totally South Seas.

Also in Frederiksted, don't miss dining at Spratt Hall. This plantation house has retained the original Wedgwood china, the porcelain candelabras, all the furnishings of a great centuries' old house. Served there: island specialties such as conch, curries, plantains. When I admired the white linen placemats, one of the daughters of this family-run inn/restaurant replied: "I know, I have to iron them!"

Another dining experience not to pass up in Frederiksted is Barbara McConnell's Restaurant. There, proprietor/cook/bartender Barbara McConnell—originally from Connecticut—also plays the guitar and piano. The fish chowder is tops.

Over in Christiansted, Government House, built in 1830, is another of St. Croix's architectural delights. Its flaring brick steps—called "Welcome Steps"—receive you with "open arms." Inside, the ballroom, a mini-Versailles Hall of Mirrors, is a dazzler.

Both Frederiksted and Christiansted are virtual arboretums, with streets and alleys full of almond trees, air-rooted Banyan trees, and huge mahogany trees with twisted trunks and vines that hang like wedding veils. It's a joy simply to wander through all the foliage and to hear trees making noises like crumpled tissue paper in the wind.

At Christiansted, I had one of my best Virgin Island dinners. The restaurant: Top Hat, run by a beautiful blond Danish woman. The meal: herring, schnapps, excellent wine, and the best in filet mignon.

Opposite Top Hat, Gleason's Greathouse is a brand-new patio restaurant built around a huge tree—great salads, classical music, white walls, Shaker chairs.

Just two miles east of Christiansted, The Buccaneer Hotel is still one of *the* places to stay in the Virgin Islands. Spread over two hundred hilly acres, The Buccaneer has three glorious beaches, an eighteen-hole golf course, eight tennis courts, health club. The resort's newest luxury: breakfast in your room. It's a perfect way to start a sun/sea day in the U.S. Virgin Islands! ▽

VOGUE to GO

Please check the brochures you would like to receive and return this column to VOGUE, Department TP11, Box 3374, N.Y., NY 10017, BEFORE MARCH 1, 1979. Please allow 6-8 weeks for delivery.

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Before you is the Longines Golden Wings™ Collection, a limited edition of the world's most honored watch® in solid, shimmering gold. Each case and bracelet is a work of art in its own right, shaped and sculpted of fourteen karat gold by the careful, loving hands of the artisans at Longines.

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Time can be beautiful

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Add a black olive to your martini made with Seagram's Extra Dry Gin, the real secret behind the perfect martini. And remember, enjoy our quality in moderation.

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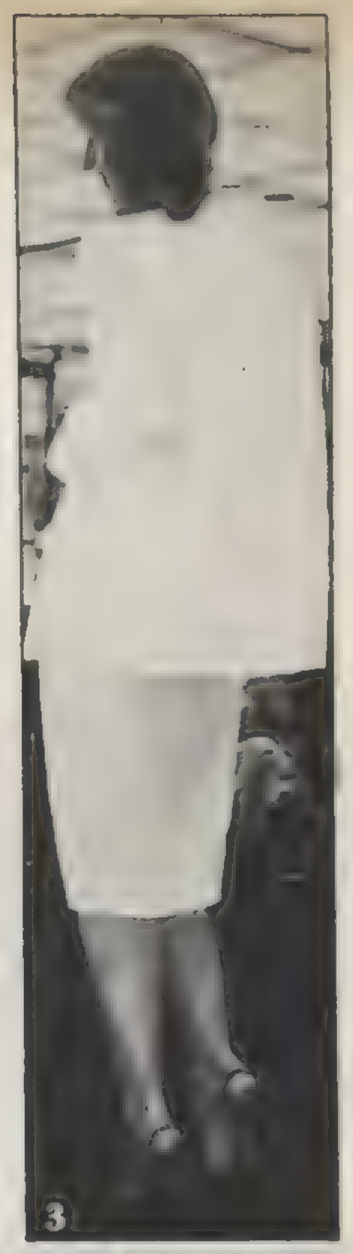
focus of the new leaner, shorter look

1



2

Legs legs legs again!



3



4

● The body-close, clean-lined, shorter look that started this fall isn't just runway razzle-dazzle. And it isn't a fashion "hula hoop," a delight-of-the-moment like the little velvet hats, the big paste jewels. It's a real, new direction in fashion . . . an idea whose time has come. And it's gathering momentum . . . moving ahead to spring and summer . . . not just for resort . . . straight across the board! It starts with narrower, shorter skirts. Which leads to more slits, high ones, for ease in moving. And . . . to legs! The delight, the flirt of the way they show! Even when they're covered, they show, because pants are straight and very narrow. On the best legs in Paris, wonderful panty stockings . . . sheer and black and lace and dotted and often with seams! Even the gesture of straightening them is seductive! And always, the lift of high, high heels. From Yves Saint Laurent who masterminded it all: **1.** The sheerest black seamed panty stockings, the purest pump. **2.** His show-stopping short, short dress . . . slim down to the ruffle . . . the most leg! And legginess isn't just night and disco. It's part of real-life daytime clothes. **3.** Halston's white linen suit with a slim skirt about two inches below the knee. A very wearable length . . . that shows lots of leg. And, **4,** Oscar de la Renta's navy coat-dress . . . belted, small, and slit high in front for a show of leg in sheer tint-of-navy panty stockings. **5.** Underneath this narrowness . . . a whole new wave of lingerie, i.e., the smooth, unbroken line of a slip short enough to be a chemise . . . by Loré in peach charmeuse. **6.** From Halston . . . the raciest leg look of all! . . . his short, short tops that tie over bareness. Alva, in the printed crêpe version, strutted down the runway . . . carrying her new baby boy! To watch for . . . the way legs become the focus with the new lengths of pants, of shorts. We're not just talking about things for jogging or tennis. We're talking about real bottoms . . . the kind you wear with a great shirt, a super sweater, a jacket. **7.** Rafael's khaki linen short shorts, with the put-together of a matching mandarin blouse. **8.** Angelo Tarlazzi's sensational long knit shorts, as fitted as sleeves; worn rolled, with a knit tank, a terry cardigan. **9.** Saint Laurent's mid-length white shorts, here with a tank, an easy jacket; canvas "jazz" shoes. Everybody will be leg-watching, so put your best leg forward. See the Body/Beauty Now articles that appear earlier in this issue. All about how to walk . . . exercise, care for . . . legs!



8



7



6

5

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For one of Orlane's most remarkable achievements is the Ligne Fondamentale. Three new products created for the woman with that most neglected skin type—normal.

Because even normal skin needs care to stay normal, as the body's need for moisture changes.

So Orlane invented three simple steps which will protect skin that is already healthy, while actually encouraging it to breathe. This is accomplished with a unique combination of ingredients that leads to a more radiant, natural looking complexion.

Purifiant Fondamentale: A transparent cleanser that gently foams impurities and makeup from the skin's surface. Formulated without alcohol, Purifiant leaves your skin clean, invigorated, but never dry. 8.5 oz. $15.



Emulsion Fondamentale: A protective cream to help shield the aging effects of ultraviolet rays of the sun, yet light enough to leave skin radiantly soft and healthy looking. Its unique formulation gently stimulates breathing of the skin.

Applied during the day or night, Emulsion imparts a healthy glow to the complexion. 1.7 oz. $15.

Crème de Gommage Fondamentale: This unusual cream produces visible results in minutes. Applied only once a week, it lifts dead skin cells and secretions that periodically dull even the most healthy complexion. And it moisturizes new skin as it appears. 1.7 oz. $15.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.



ORLANE
Paris

An advantage shared by
the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York 10019. Paris.

The start of something... SMALL

The clothes in this issue are a beginning. The start of a new body-conscious way of dressing that's changing the look and the shape of fashion. And the difference it makes is...all the difference between hiding legs in a long, full skirt and legs walking out of a shorter, narrow, slit-to-there skirt...legs in shorts anywhere (everywhere!) the sun shines...legs at night barely covered by straight-and-narrow pants—in sequins, satin, velvet. It's the difference between a dress that's soft and bloused and a dress that has the shape and smallness of a maillot...between a shirt under a jacket and a lace-edged satin camisole (and if the jacket is black and the camisole is scarlet or sapphire, it's that much more of a difference!)... or the difference between a bathing suit that's bare and one that's totally cut and designed around the body—softly, sensuously.

What we're saying is simply this: the news in fashion—in all of fashion—revolves around the body. It's a new approach to dressing—one that's grown, in part out of the fitness takeover—the pleasures of running, exercising, dancing. What's involved in all of these is a certain kind of body revealing—a "free," unencumbered way of dressing—whether it's a sleek leotard or the shortest shorts and bare tank top. However it's done, you're always conscious of the body—the way it looks, the way it feels. And that same consciousness—the same freedom and free spirit—has spilled over into "serious" fashion and has brought changes.

The difference for day shows first in line—the line of the new "resort" clothes (which are really a preview of warm-weather dressing to come) and in the line of seasonless dressing. It's a line that's more than narrow; it's totally pared down—turn sideways and it practically disappears! And always—a line that shows leg.

At their best, clothes for day have a sharpness and crispness to them. You find it in everything: in a suit with a close-to-the-body jacket and straight slashed skirt, in a simple cotton lisle dress that's nothing but line and color and narrower than last year's narrowest T-shirt dress. Even the look of classic trousers and a soft blouse has been streamlined, refined to a new degree—there are no frills, no unnecessary extras. And the coloring you see for day in resort has the same kind of clarity: white and strong bright colors and a new clean shade of beige.

The way you wear clothes like these reflects their simplicity: with a well-defined makeup, well-defined accessories—a narrow, stitched leather belt that has a beautiful gold or silver buckle, a watch that's ultra-classic, Ferrari-sleek. With jewelry that's "caught up" to fashion in its straightforward character—one heavy gold-link bracelet, an earring that's a single—perfect—drop of tiger's eye or jade.

At night, there's a turn in another direction. November has always been a time for glorious evenings; this November is no exception. And with body-dressing and narrowness as a base, everything is suddenly heightened, more alluring. When you see black and black-with-bright-color and you see it in luxurious textures, there's an added glamour: black lace with red satin, a black-and-red beaded jacket over thin black suède, a fuchsia brocade dressing gown with black velvet, wrapped over velvet pants.

Around this core of body-dressing, there are new fringe elements...the added delights, temptations-of-the-moment that dazzle in a season of holiday dazzle—a scarf of maribou, iridescent color to glimmer on your skin, shimmer through your hair, a red-feathered comb, chunky emerald-colored drop earrings, stockings with a seam of black or gold lamé to make the most of newly revealed legs.

In the midst of these entertainments, it's easy to get carried away. But you're going to find that when the party's over and all the glitter begins to fade, what remains is the narrowness, the unmannered, body-focused line of clothes. That's the main attraction and it's more than a momentary delight; it's the essence of fashion now...the start of something small ...in a very big way.





THE MOVERS & SHAPERS

More body! That's the big message ... the real change ... the excitement now! It's not a thing of time or place or weather. And it's not just bareness. It's a whole new concept of dressing ... a different line that's very narrow, very body conscious. You'll see it in everything ... day to evening, city to resort. On these 18 pages ... the new "body language" ... starting with these super symbols ...

Second-skin close, very bare . . . maillots and skirts that don't have to go near the water. *Far and near left:* Norma Kamali's olive Antron and Lycra maillot, about $42; and narrow slit skirt, about $54. Both for OMO. (Darlington fabric). Mid-Nov., Bloomingdale's; Neiman-Marcus...*Center:* Valentino's all-out interpretation of the whole body-dressing idea...the maillot in disco-dazzle gold sequins. On these eighteen pages: hair, Christiaan; makeup, Alberto Fava. Accessories, next to last pages. *Beauty Note*...When this much of you shows, you want soft, fragrant skin. Just smooth on Chanel No. 5 silky Body Creme.

Arthur Elgort



SMALL. CLOSE TO THE BODY. VERY BARE. A whole new way of looking, a new way of feeling now...as revealing and seductive as a bathing suit. And it all starts with the shape you're in!

Arthur Elgort

This says it all! *Opposite:* Giorgio Sant'Angelo's glittery bronze cling...short, slit, simple as a slip. In crocheted acetate/mylar with an Antron/Lycra slip underneath, about $380. Bonwit Teller; Lillie Rubin-South & West; Jacobson's; Lou Lattimore; Eleanor Keeshan, Los Angeles; Joseph Magnin....*Above:* Less dress...more body! Just a smidgen of strapless arrow-narrow black acrylic. By Angelo Tarlazzi, about $110. Bergdorf Goodman Hattie; Ultimo; Balliet's; Neiman-Marcus Lina Lee, Beverly Hills. Accessory information, next to last pages of this issue



John Anthony sets it up—his new Options collection—his best shapes repeated in a range of fabrics and colors. You take it from there. *Right* Evening option—double-breasted jacket ($670), narrow-legged pyjama ($320) in black silk satin, fuchsia silk charmeuse camisole ($236)....*Inset* Same jacket—now in wool gabardine ($580), taupe wool gabardine vest ($260), khaki silk satin jacquard shirt ($400), straight-legged olive wool gabardine pants ($270)....*Opposite* Low-key glamour! Purple charmeuse pleated blouse ($350), same taupe vest, and the straight-legged pants again—this time, black wool gabardine. *Beauty Note*...With this look at night—Currant Jubilee Re-Nutriv Lipstick with Hearthstone Red Automatic Lipshine. Both, Estée Lauder's Great-Castle Colors....*Opposite, inset:* Day-dressing anywhere—charmeuse collarband shirt ($312), wool gabardine trousers ($270). All fabrics by Lafitte. Everything, at Bergdorf Goodman. All prices approximate. Earrings and ring by Angela Cummings of Tiffany. Other accessories, next to last pages of this issue

SEASONLESS MOVE-AROUND PIECES. All narrow. Streamlined. A base for the best day-to-day dressing now, for travel, for evening—it all depends on you (and the fabric!)

Arthur Elgort





THE MOVERS & SHAPERS

BLACK AND BLACK-WITH-BRIGHTS. The most color impact now—especially at night when there's more dazzle to it... more flirt...more of the body-revealing that's changing fashion

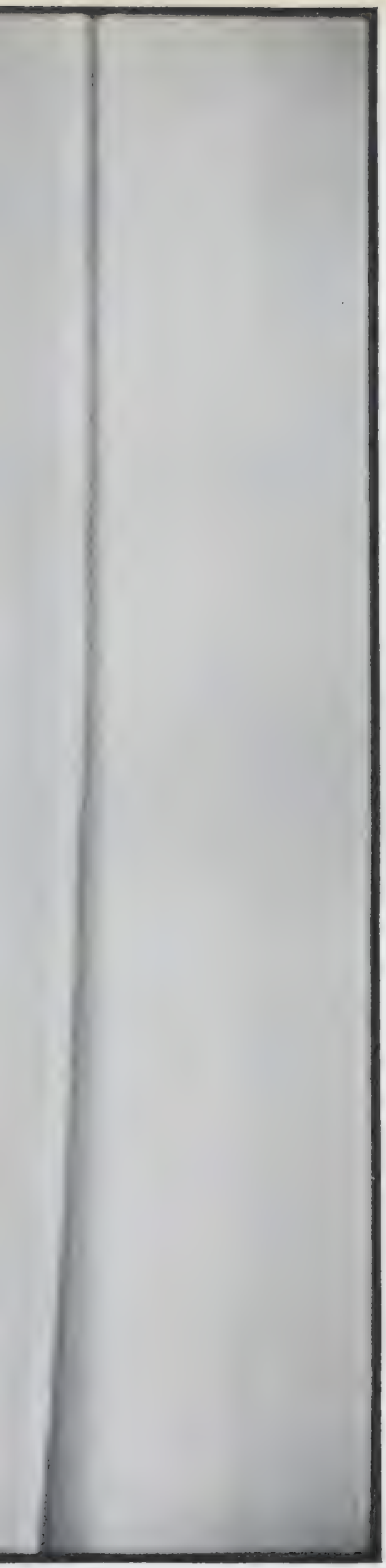
Galanos luxury...and the splendor-at-night goes on, *opposite*. Left, transparent black lace over a red satin bra(!), black satin pants. Silk satin by Marcel Banziger. About $2,190. Martha; Nan Duskin; Maison Blanche; Stanley Korshak, Neiman-Marcus; Amelia Gray, Beverly Hills Right: All-dazzle red-and-black beaded blouson; narrow, slit suède skirt (Motta) About $4,500. At Martha, NYC, Palm Beach, Bal Harbour. To order, Saks-Jandel Marshall Field. *Beauty Note*...More color with black. Orlane's Figue Lipstick.



Just for delight! *Right:* Fernando Sanchez's reversible black maribou/quilted satin jacket, black moiré pants, magenta cuffs. Jacket, nylon/polyester/silk (about $230) pants, nylon/polyester/cotton (about $50) — both Registered Fabrics. Altman's; Harold, Minneapolis; Neiman-Marcus; Bullocks Wilshire; Creeds of Toronto. Acces sories, next to last pages of this issue

BLACK GOES ON...with black, with color, with a new polish. Black as part of a more pulled-together, decorative style of dressing at night. But modern...never overwhelming

It's as simple as pants, a top, and sweater, *below* But what a difference!—black satin, with a cashmere-and-maribou pullover. André Laug (Silk satin by Taroni) About $3,525. Bergdorf Goodman; Nan Duskin; Martha, Palm Beach and Bal Harbour; Holt Renfrew of Canada.... *Below right:* The black dress with a change of line narrow, body fitting. Mollie Parnis' scooped-and-belted "T-shirt," deeply slit tulip skirt. By Morty Sussman. Jasco matte jersey. About $198. Saks Fifth Avenue; Wanamaker's; Lillie Rubin-South & West; Halle's. Accessories, next to last pages



All glamour, no fuss, *opposite*—black satin narrow pants (about $120), chenille jacket (cotton blend, about $100), sapphire camisole (rayon/acetate satin, about $50) Betty Hanson and Co. Lord & Taylor, Kaufmann's; Claire Pearone; L.S Ayres; Jackson Graves; I. Magnin *Beauty Note*...Any time—Elizabeth Arden's Tender Berry Lip Color.



Arthur Elgort



LOTS OF GLITTER IN THE NEATEST, TRIMMEST LINES!
The jolt of the contrast...the fun! Glamour has a whole new shape-up, a new spirit and direction now



Pure delight! *Bel-* Albert Nipon's pleated dress...the way it moves glitters! Navy-and-gold stripes in blended silk chiffon. About $420 At Bonwit Teller. Accessories. other stores next to last pages



Only Halston makes gold lamé look understated! *Opposite* Jacket and scarf in a silk blend, about $750. Black silk charmeuse bias pants and a sensational top about $1,100. (Pomezia charmeuse). Halston Made To-Order, Olympic Towers NYC. Jewelry and bag Elsa Peretti of Tiffany, Hair Garren at The Plaza. *Beauty Note* Another great Halston . his Red-1 Lipstick

Arthur Elgort



NIGHT AND DAY...THE CONTROLLED LOOK...THE SAME LEAN LINE. What turns the look to evening excitement, allure...the opulent fabric, the flattering shimmer and shine



No newer way to go...at night. *Below:* The luxe of silvery-grey panné velvet in a dress slit waist-high, belted tightly over tapered pants. Viscose/silk (Beaux Valette). By Guy Laroche, about $675. At the Guy Laroche Boutique, NYC. Accessory information, see next to last pages of this issue.



The kimono you wrap, *opposite*, gets smaller, smallest. And the raciest legs are covered but clearly defined! Valentino's purple silk cloqué kimono, gold dotted; sashed around gold sequin silk chiffon jeans. All, Valentino Boutique, Ltd. Kimono about $690; jeans about $700. Bonwit Teller; Nan Duskin; Valentino Boutique, Washington, DC; The Union; Sakowitz. *Center* The Sant' Angelo dress you saw earlier in this issue.

Arthur Elgort





Best of its kind, *left* — Oscar de la Renta's narrow red cloqué dinner suit — the squared jacket, wrap skirt...the out-and-out raciness. Silk cloqué by Taroni. About $650. Jan., Elizabeth Arden Salons; Nan Duskin; Jacobson's; Swanson's on the Plaza; Balliet's; Neiman-Marcus. *Beauty Note*...Racy lip color with it—L'Oréal's Morningbird Mauve Crème Lip Accent . *Right:* The sharp white take on a suit — from Halston Originals and clean as a whistle! His shawl-collared jacket and straight-falling skirt in fibranne (European Textiles). Worn here with a midriff-wrapped black silk oblong. About $500. Bergdorf Goodman; Halle's; Jacobson's; Neiman-Marcus. Sterling-silver jewelry: Elsa Peretti of Tiffany. Baume & Mercier watch, at Tiffany. Other accessories, next to last pages.

THE SHARPNESS OF LINE AND OF A LOOK. Nothing added, nothing that gets in the way of the body. The sharpness of a suit — narrower, shorter, very little underneath!

Arthur Elgort.



The smallness of the brown-and-white striped cotton jacket, *left*...the new honed-to-the-body-but-easy white slubbed silk crêpe de Chine dress...the Geoffrey Beene way of making you feel perfectly put-together. About $770. Late December, Bergdorf Goodman; John Baldwin; Stanley Korshak; Swanson's on the Plaza; Leonard, Houston; Frost Bros....*Opposite:* Calvin Klein, always master of understatement, takes his nothing-extra approach, refines it even further in this slip-dress of sand-rose cotton lisle (Y. Nishida). About $80. Mid-December, Bloomingdale's; Woodward/Lothrop; Lazarus; Claire Pearone; Balliet's; Liberty House, Hawaii. Hair, this page, Garren at The Plaza. Other pages; hair, Christiaan; makeup, Alberto Fava. Accessories, next to last pages. *Beauty Note*...You can't get too much Calvin Klein...now his Lip Color in Paprika.

NARROW. CLEAN-LINED. "EDITED." It's what's left out that counts! The freshness of the whole look...the way it makes the most of your body...its warm-weather appeal!

Arthur Elgort



JEWEL COLORS

The newest watch faces around have color. Gleaming, lacquer-y, jewel color—it's a wonderful new look. So is gold—adding another kind of "jewel" polish to a watch now. And adding classic good looks to every watch on this page—a shiny, straight black lizard strap.

1 SEIKO

2 PATEK PHILIPPE

3 BULGARI-BULGARI

4 CHOPARD

5 PATEK PHILIPPE

6 CHOPARD

7 JAEGER LE COULTRE

8 CORUM

9 AUDEMARS PIGUET

10 VACHERON & CONSTANTIN

...AND GOLD

PRESENT PERFECT

Watches...this year's—any year's—best gift, best accessory to own. Now, with more texture and color news, more honesty and style in the way they work

Watch and fashion information, stores next to last pages

The new jewel-color watch...the new gestures (all the better to see it with!): pulling on a hat, a glove, wrapping up in fur ...the delights of dressing go on

Time for color, for adornment. In a watch (Concord CCs slate blue / gold)...in the new way you wear diamonds (Van Cleef & Arpels). In an all out dazzling evening makeup – Estée Lauder's new Late-Late Colors. Hair: John Sahag, makeup, Carol Newell.

Art... Wilson

PRESENT PERFECT

STEEL YOURSELF!

The can't miss watch this year – any stainless steel watch. All of them, bigger (think man sized), clean, good looking. And a steel watch goes with everything now – not just rugged sports clothes dressing. On the other hand, the classic watch-to-collect has a white face, black cigar-band strap. A watch wardrobe has never been more interesting.

1 BAUME & MERCIER
2 DYNASTY MICROMA
3 RAFAEL VARIATIONS
4 PATEK PHILIPPE
5 OMEGA
6 OMEGA
7 TEXAS INSTRUMENTS
8 ROYAL OAK BY AUDEMARS PIGUET
9 ROLEX
10 CONCORD
11 VACHERON & CONSTANTIN
12 EASY READER BY TIMEX
13 LONGINES-WITTNAUER
14 OMEGA
15 MOVADO-HMC CORPORATION
16 BULOVA ACCUTRON QUARTZ

WHITE FACES

Rolex stainless Datejust Oysterquartz watch. Sapphire-and-gold rings, star-of-diamonds on silk cord—Angela Cummings of Tiffany. Nail shimmer: On Stage Nail Veil in Moondust

Watch and fashion information stores, next to last pages

New twists—the way to straighten a seam ...the way a steel watch turns up unexpectedly

Albert Watson

Albert Watson

ALL IN GOOD TIME..

Above: Piaget's dual-time zone watch—18k-gold and black enamel dials, 18k-gold face. Here, on a hand sleeking back hair—another timely gesture! On nails: Clinique's Brandied Red Glossy Nail Enamel....*Below,* Seiko's new ultra-thin—less than 3 millimeters—quartz watch—*the* thinnest watch now! At Tiffany ..*Below right,* the watch with a past—Cartier's "Santos" watch (first made in 1904—and the first "modern" wristwatch)—18k-yellow-and-white gold, black lizard deployant strap. Hair, John Sahag; makeup, George Newell

Watch firsts...the thinnest-ever watch (above) and the first "as-we-know-it" wristwatch (shown in hand)—now and future classics

Nobu

PRESENT PERFECT

THE BLACK WATCH

It started with racing drivers and pilots and deep-sea divers—the bold gutsy-looking black instrument watches. Watches that give time and elapsed time in which case you call them chronographs. Watches that measure speed over a given distance that work at high altitudes and underwater. Now the watches everyone wants!

1 SPORTSTER BY TIMEX

2 CASIO

3 GIRARD PERREGAUX

4 SEIKO

5 HEUER

6 PORSCHE FROM RAFAEL VARIATIONS

7 SEIKO

Watch and fashion information, stores, next to last pages

THE

FRAGRANCE-

INVISIBLE

By Jill Robinson

This is about perfume and time and seduction. They form the perfect triangle. I cannot think of one without considering the others. I walk along the gleaming perfume counters, studded with flacons in every shade of topaz, and imagine midnight in the middle of the day. I will smooth silver and gold lotions all over and make myself a person of scented lamé from top to toe.

Fashion does not change at whim—it anticipates, like all the arts, the ready unconscious. As daily we dress more for function, to suit action, decisiveness, the management of ambition, we long for fantasy—for contradiction—for salty decadence at night. Even scent, the most quixotic ornament, has changed. Paradoxically, the stronger the fragrance, the more fixed it is likely to be on the skin—the more it wears its own label, the less likely we are now to want it at night. We don't want to hear, "Oh, you're wearing—." We want to hear, "What is it?" We are out of school, and it may be the perfect season to be the menace.

When was the last time you heard the sound of stockinged legs crossing? Is it true they sound tonier when those stockings are sheer, plum-dark? I imagine it will be possible in such a season to have conversations about passion instead of communication, to whisper by candlelight, to have a little dalliance, perhaps, rather than one more frank confrontation. Can I write by day and live in a Byzantium filled with *millefleurs* at night?

Odilon Redon said, "The essence of mystery is to remain perpetually ambiguous, to have two or three aspects, or possible aspects." So, in fragrance, the trend is away from the green, synthetic modern blends with their higher, stronger voices and toward the mysterious, odd perfumes, bundles of strange kidnapped flowers the colors of the sultry things we want to wear at night. There's been a raid on violets, white jasmine, lush full-blown night-blooming flowers, mosses gathered up predawn and rushed (by purple-draped coaches?) to Paris, bosky sandalwoods and chypre (sailing out from the Orient on ghostly galleons?). I imagine white-coated *parfumeurs* with masks stealing into moonlit gardens, tiptoeing out, arms loaded with flowers, shoes all wet, leaving silver footprints. Behind them, hench people go, picking up every trace of a stray blossom.

What to do with such fragrance? The dab upon the wrist is not enough to make the

(Continued on page 356)

ORNAMENT...

Arthur Ligon

FRAGRANCE—
THE INVISIBLE
ORNAMENT...

...IT'S IN THE AIR!

And the bottle? What about that, you ask? It, too, is an ornament — but a very visible one. Crystallizing for all time a perfume's mood, its elusive beauty. With the faceted eloquence of Baccarat. Or the frosted flights of René Lalique — whose thinking in glass first captured the spirit of fragrance in a form designed expressly for it — the perfume bottle as we know it today and see it here.

Nobu

For more information, see next to last pages.





The effect of fur — new drama in black and white

Compelling coats with a sense of adventure

Beyond notions of classic or formal" fur dressing to a new, more offhand—more offbeat—approach: scene-stealing coats that turn on contrasts—black/white, day/night. Strong statements. On these pages, the raciest furs in years; the adventure begins here...

The impact of white, far left: the surprise of Grosvenors Norwegian shadow fox parka with corduroy jeans. Parka, about $3,500. Bonwit Teller, New York, Chicago; Saks Jandel; Jay Chester for Gus Mayer, New Orleans; Chudiks of Birmingham, Michigan; Alaskan Fur Company, Kansas City, Missouri. To order at Bullocks Wilshire. Engaging!.. Left: The all-out allure of Maximilian's black-and-white fox-section coat. About $4,000. Maximilian, New York. These eight pages: hair, Frederic of Mod's Hair; makeup, Dominique Bertola. Fashion and accessory information, next to last pages. Beauty Note... Where the real color comes in—makeup Lancaster's Silver Lipstick #51.



The effect of fur

A new sense of mystery ...in the most all-out glamorous furs

Racy! Far left, Halston's bleached white Russian ermine 3/4 coat. For Ben Kahn, about $15,000. At Neiman-Marcus. Diamond earstuds and sterling-silver snake necklace, by Elsa Peretti of Tiffany.

Fur dressing from Givenchy, near left, with all the dazzle and entertainment—the "movie-star" glamour!—that characterized his couture collection: his black-and-white fox coat. To order at Bergdorf Goodman. For fashion and accessory information, see next to last pages of this issue.

Helmut Newton

More fun! The play of the most luxurious furs/the most sportive shapes





The effect of fur

The lushness of Russian lynx, *opposite, left*—in a jacket, Georges Kaplan Ben Thylan, about $19,500. At McCafferey Shop, Wilmington, Delaware. The new way of handling fur right—as fabric! Trivoli's deep black Swakara kimono wrapped and belted with suède. The touch of irreverence, *this page, left*, a white mink baseball jacket, Michi Fur Corp., of natural tourmaline Saga mink, About $4,000. At Bloomingdale's; Kaufmann's; Halles; Marshall Field; L. S. Ayres; Robinson's, California. The appeal of a jacket right for arms: on texture contrast: windowpane-pat-

terned black mink and leather. The House of Black Diamond, about $2,995. At Furs by Weiss, Cleveland; Goldstein's Furs, Birmingham, Alabama; Hudson's; Bill Marné, St. Louis. These eight pages, hair Frederic of Mod's Hair, makeup Dominique Bertola. Fashion and accessory information see next to last pages of this issue.

Helmut Newton

The effect of fur

Invincible! The force of mink for evening ...in new, unconventional ways

More luxury in mink now than ever before, near right a jacket in jet black with all the depth and shine of satin. By Grosvenor of Canada of Canada Majestic mink about $3,750. At Bonwit Teller, New York, Chicago Kramers Furs, New Haven, Connecticut, Saks-Jandel, Frost Bros., Roberts Brothers San Francisco, California To order, Bullocks Wilshire.

Far right, the "push" is on—for evening fur that makes a real fashion statement. Oscar de la Renta's crocheted white mink sweater. For Kenneth Wagner, Wagner Furs. About $2,700. To order at Bergdorf Goodman. At Kaufmann's: Dittrich Furs, Detroit; Bonwit Teller, Chicago; Alaskan Fur Company, Kansas City, Missouri; James Hirsch, Dallas; Bullocks Fashion and accessory information, see next to last pages. *Beauty Note*...The force of red—Payot's Laure lip color.

Helmut Newton



people are talking about impact people ...



ann-margret

Hers is not a difficult beauty. There are no dark places, no sinister corners in this beauty, nothing dangerous or exotic about it. It is straight on, calendar-girl beauty, the kind of beauty, the kind of body—all soft and fluffy and full—that many adolescent boys still dream about in eager moments and many adolescent girls still want in honest ones.

With her seemingly endless legs and big breasts and feathery carrot hair, Ann-Margret is the Midwestern cheerleader grown up, the girl who was full-bodied and peach colored and pretty long before she had a right to be, long before other girls even understood that they were not some day going to look like that.

There is a feeling about Ann-Margret as about other premature beauties—they carry that Monroe-like twinge in the eye (forever after, so one can spot them in later years) of apology almost, sadness, the fear that those other girls will hate them and that the boys will want them, will want to touch them way too soon.

So there is an armor that comes with the big-breasted pinup beauty, an armor that closes around the sense of imminent mockery. It can be a useful, driving armor or a hard shell.

But with Ann-Margret one has the sense of a decent armor, an armor made not of bitterness but of ambition. For as long as one

(Continued on page 373)

By Anne Taylor Fleming

Leonid Lubianitsky

john curry

John Curry looks like a dancer.
John Curry talks like a dancer.
In fact in a very real sense John Curry *is* a dancer—but a dancer who wears ice skates rather than ballet slippers.
I am never to forget my first meeting with Curry. It was on Her Majesty's Yacht, *Britannia*, moored on the Hudson River one June afternoon in 1976. Queen Elizabeth II was paying a state visit to New York for the Bicentennial, and, as part of the ceremonials, a number of Anglo-Americans were being invested as Commanders of the Order of the British Empire.
Turning up to take my place on the yacht, slightly and surprisingly overawed by the proceedings—the pomp of majesty is impressive even to the deliberately unimpressionable—I noticed amid the dozen or so solid citizens gathered together for the audience and the decoration, one very young man, slight, extremely good-looking, who at first glance I mistook for the (then) Royal Ballet star Anthony Dowell.
He seemed to know who I was, and introduced himself as John Curry.
Ah, I thought, now who is John Curry and what has this seeming teenager (he is older than he looks) done to justify a C.B.E.
Anyway, he was charming, seemed to know most of my friends and was bewilderingly well-informed about ballet.
At last the penny dropped.
A reference to skating, and I instantly realized it was *that* John Curry, the young man who earlier that year won the European Skating Championships,
(Continued on page 371)

By Clive Barnes

"Doesn't everyone believe in the end of the world?"

Become tremendously successful in America and you can kiss your privacy goodbye. But, amazingly, this hasn't been so for book-world superstar E. L. Doctorow (*The Book of Daniel, Ragtime*). Shy, grizzle-bearded, tweedy (he looks like a professor and has, in fact, taught at Sarah Lawrence College), Doctorow has managed to keep a low profile and seldom talks about his work. Now his first play, *Drinks Before Dinner,* a comedy about the end of the world, is being produced by Joseph Papp at New York's Public Theater, directed by Mike Nichols. And Doctorow is ecstatic. A whole new life! He's even given the play's principal character his own name, Edgar—insisting that there's nothing autobiographical about him.



E. L. Doctorow

"If you lose sight of your craft in the flood of praise, you're gone"

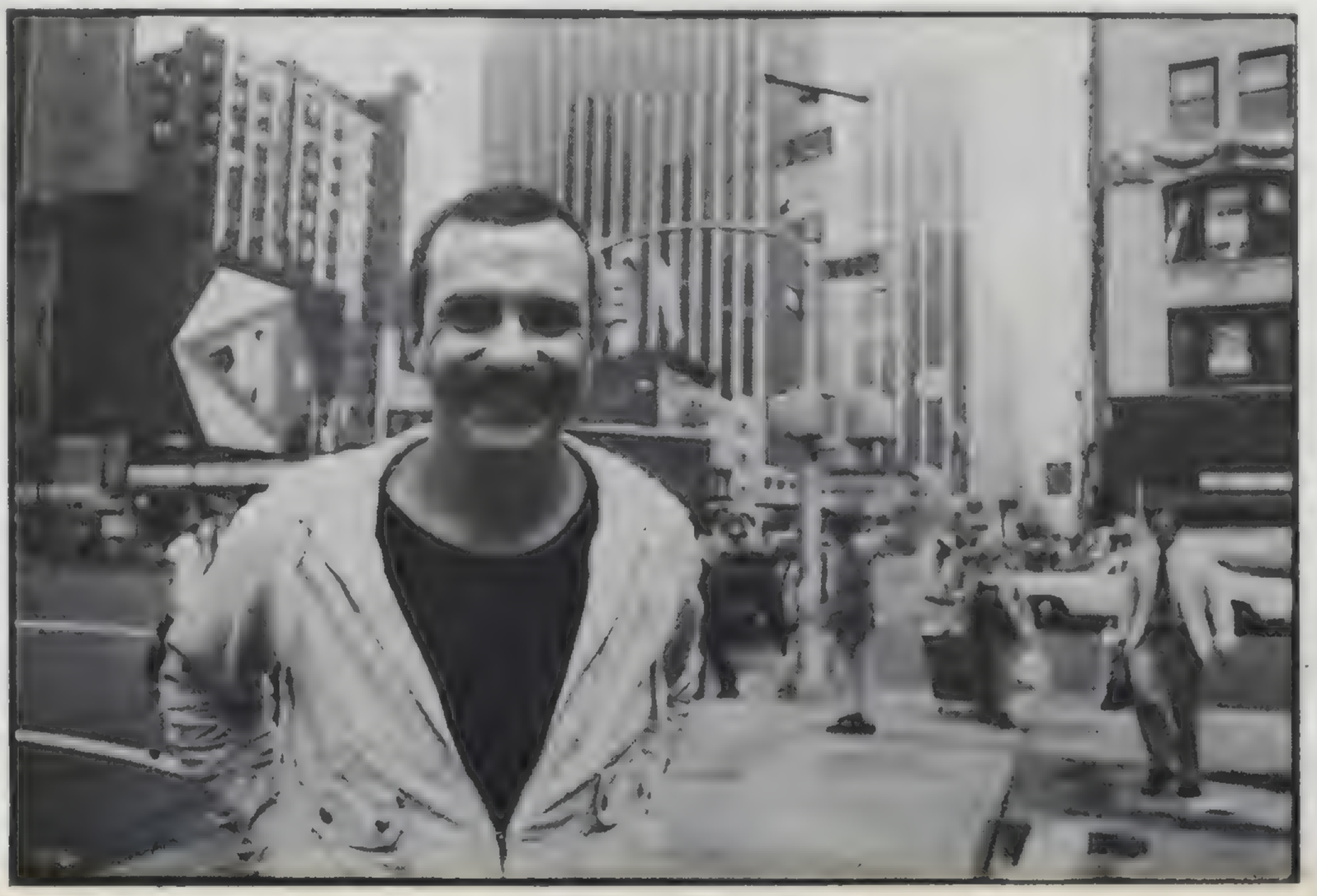
Young actors can wait years to study lines—other than those at the unemployment office. Meryl Streep cuts to the front. Since this Yale-bred, coolly blond actress brushed away drama-school ivy just three years ago, she has hurtled to a nonstop succession of stage/screen/TV roles—including an Emmy-triumph in *Holocaust,* five plum movies, and next month's star part as the looking-glass heroine in Elizabeth Swados' stage-singing *Alice in Wonderland.* Why do producers want Meryl? Every Meryl Streep performance—from a lead in Brecht to a cameo in Shakespeare—bristles with an energy made special by Meryl's wit and measured sexuality, her patrician features and Rapunzel-length hair. Meryl takes none of her star-climb for granted: "Every time I get a job, I'm surprised and delighted."



Meryl Streep

"I compare movie-making to a disease. Sometimes it's a happy sickness"

Soviet film director Nikita Mikhalkov's *A Slave of Love* is the wonder movie of the year. Chekhov could have written it. Jean Renoir, François Truffaut could have made it. But Mikhalkov, now thirty-three, did it in Russia two years ago. What makes it different from most other Soviet movies America's seen? It is a witty, hauntingly beautiful, passionately detailed evocation of silent movie-making in 1917 torn-by-revolution Russia. And deep beneath this movie's radiant surface: the eternal conflict between the ivory-tower artist and the whirlwind forces of history from which he tries to hide. Says Mikhalkov, a strapping, blue-jeaned, black-T-shirted, six-foot, two-inch charmer, "Good movies are good in the same way—they are oriented toward the human spirit."



Nikita Mikhalkov



Anne Ditchburn

"I've never been a stay-at-home... I'm a gypsy"

When *Rocky* director John Avildsen was scouting out a ballerina to star in his new movie, *Slow Dancing in the Big City,* he came to Anne Ditchburn and asked her to screen test. Why? Because he'd seen a photo of her—from the back—and what he saw in that back was energy. Intensity. Instinct. Now Anne, a soft-voiced, hazel-eyed, adventurous young National Ballet of Canada dancer, is out to make Avildsen's new kind of ballet movie—one where original choreography isn't a highlight but a focus. In *Slow Dancing,* her first film, Anne stars not only *en pointe* but as co-choreographer, actress. Of her role as an injured ballerina who refuses to quit: "I related to her strongly." Will Anne, with her new movie life, keep dancing? Emphatically, yes.



Susan Sarandon

"If your career becomes everything, you lose your perspective"

Susan Sarandon is a hard-to-believe film phenomenon: an in-demand actress who freely defies her agents and turns down big-movie leads for character parts. Says Sarandon: "I choose pictures because I will learn something—not as career moves." Recent on-screen learning-stints: the childlike prostitute-mother/"manager" of Brooke Shields in *Pretty Baby*... the manipulative, cool-blooded matriarch in just-released *King of the Gypsies.* Behind every Sarandon performance: a wide-wide-eyed star persona, solidly backed by full-ranged acting power. If Sarandon still isn't the BIG star that many feel she should be, it's not that she's fighting success; she just wants it on her own terms. "Fame and power are useful. They afford you freedom—as long as they don't cost you your spontaneity."



Duane Michals

Delia Ephron

"I do love children. It's the way they mix absolute sweetness with utter cruelty"

Delia Ephron, a dark-haired, slim, grin-of-a-writer doesn't hate children but knows all about the hate in them. She also loves them. She knows—devilishly well—how to play, squirm, plead, or mislead like a child; how to hang up the phone or do in the family pet. In all the adult literature on children, there's never been a book quite like her *How To Eat Like a Child—And Other Lessons in Not Being a Grown-up* (Viking). We've had lessons in psyching children out, disciplining them, entertaining them; now Ephron teaches us conning—that is, how naughty children do it. Her eat-like-a-child advice? For spinach: "Divide into little piles. Rearrange into new piles. After five or six maneuvers, sit back and say you are full."

See page 238 for more Ephron.

"Fame doesn't grab me. I'm interested in my work, and I love it!"

What makes opera boom? Heartiest reason: a blazing, legend-generating new diva—Ashley Putnam. The most glorious diva news since early Maria Callas, Ashley is very young, totally American, gusty with humor, ravishingly pretty. She has huge green eyes, a tempest of auburn hair and is goddess-tall. Her voice: enormous. Her acting can make audiences forget the sudden glory of her flamboyant coloratura. The Putnam legend began some two years ago when she learned Donizetti's high-note crazed Lucia in four days, sang the part, acted it as if she were inventing it. Her repertoire: twenty roles. Now the New York City Opera is reviving Donizetti's funny-honey *Daughter of the Regiment* for her—that opera was Beverly Sills's own.



Ashley Putnam

"I don't like to make compromises—at least not any more than I have to"

Michael Bennett doesn't do Broadway shows the way anybody else does. Small, energetic, ex-dancer Bennett—hit legend *A Chorus Line*'s choreographer, director, co-producer—approaches musical-making as an intense group creative-encounter. His people stand, talk, dance, sing themselves raw. Now, Bennett unleashes his show-molding power on Broadway again in *Ballroom*, a musical (based on 1975 TV movie, *Queen of the Stardust Ballroom*) about a widow facing her loss. When Bennett's grand-scale production opens, it will have been in rehearsal for almost a year. (Most Broadway shows get five weeks.) What is *Ballroom* about? Says Bennett: "Self-liberation... and life—in that respect, it's like *A Chorus Line*."



Michael Bennett

"Success hasn't changed my life—I still take buses. I still do my own laundry"

What makes a Broadway Dream come true? Dorothy Loudon. After years on stages—in nightclubs, summer-stock tours, national companies, and occasional ill-fated Broadway short-runs—last year Loudon Tony-Award-scored in *Annie* and became what she always should have been: a star. Now, career-high, this triumphant red-headed trooper is ready to soar even higher—as the widow in Michael Bennett's new musical-drama *Ballroom*. The role will expose a rarely seen side of Loudon's full-out stage presence: her vulnerability. How does real-life Dorothy—whose husband, composer/arranger Norman Paris, died last year—feel about confronting a widow's pain on stage? "Lucky. The play is about life going on, as mine has. It's filled with hope." And hope is what Dorothy Loudon is all about.



Dorothy Loudon



David Steinberg

"Some people develop tall— I developed funny"

To hit its mark, comedy has to keep pace with the times. Funnyman David Steinberg, short, merry-eyed, whimsical, knows that his time is now. At thirty-eight, ending what he calls his "last cute decade," Steinberg understands that "everything today is off-balance." And proves it in a whole new area, film. Currently, Steinberg is in New York lensing *Something Short of Paradise*, a small-budgeted, post-Women's Lib love story where the roles are reversed: the woman (Susan Sarandon) wants the freedom and the man wants the commitment. Steinberg says of his star part, "I play the Deborah Kerr role." Another role Steinberg's poised to play: that of writer/director/star of three films for Universal Studios where he's just been package-dealed. Woody Allen, watch out!



Nathaniel Rosen

"If my head and my heart tell my hands clearly enough what to do, they will do it"

The cello is fast becoming, for American audiences, the number-one musical instrument. And the Pittsburgh Symphony Orchestra's principal cellist, thirty-year-old Nathaniel Kent Rosen—superslim (he jogs, swims), quick-to-laugh—is the newest and best reason why. Rosen's skill, artistry, and enthusiasm for the cello ("it's the most theatrical instrument") won him a gold medal in Moscow's quadrennial Tchaikovsky Competition, made him the first American instrumentalist to do so in twenty years. Now, the prize has launched him on a dream-of-a-lifetime solo career. Los Angeles-born Rosen credits years of study with Gregor Piatigorsky. "He taught me a right attitude—to enjoy everything from Bach to Rock—never to be stuffy or purist."



Duane Michals

Janet Langhart

"When you show up in somebody's living room five days a week, they have a right to know exactly how you feel"

If you want to educate, first you have to entertain. That's what TV at its best does so well—and that's how Janet Langhart—Black, very beautiful, Indiana-born co-host of NBC-TV's *America Alive!*—captivates viewers. Says Langhart, brightest new star of national network news, "You have to strike some happy medium between news that's too hard and rigid and news that's too happy-talk folksy. 'Edutainment' is what it's about." Langhart proves that TV doesn't have to be "packaged, sanitized, homogenized." Her secret? "When I'm doing my homework, I keep asking myself, 'what are we going to get out of this? What are we—the collective 'we'—going to learn that we didn't know before?'"

America's confidante, Ann Landers, tells how we've changed



Eppie Lederer has the answers. Readers who query her syndicated newspaper advice column, "Ann Landers," get snappy replies and sound counsel. Though she marshals experts and aides to respond to one thousand letters weekly, the confidence and the energy come from Eppie herself. After twenty-three years, she's not worried about being wrong. And now that she has put together her 1248-page book, *The Ann Landers Encyclopedia A to Z* (just published by Doubleday), there seems to be no subject she can't expound upon with perfect ease and with the great good cheer of someone who feels that she really knows what's best for you.

Eppie *(left)*—whose book is a compendium of solutions to 284 problems, many of them by, or based on material from, the expert authorities she recruits to advise the one thousand readers who consult her each week—confesses that she still doesn't *really* think of herself as a member of the work force. As a young woman, she was expected to marry, and she did; she expected to have a family, and the daughter she bore is now herself a mother. Then, when the first fourteen years of child-raising were past,

Q. Which topic concerns your readers most?

A. It's always been the same one: the man and woman problem

Eppie marched right into the Chicago *Sun-Times* office without training or experience but with the conviction that she could write an advice column that would offer more than the Victorian female stoicism of Dorothy Dix, inventor of the genre, who had died seven years before.

In her column, Eppie intended to speak plainly, to answer men as well as women (her letters are now evenly divided), to refer readers to social agencies that could help them (she has a list for every locality in America), and to seek help from qualified specialists. And she has done all those things, seven days a week, 365 days a year, ever since. A disciplined producer, Eppie writes hard and fast, sometimes working five or six weeks ahead of a publication date so that she can drop her work to take holidays, to

THE NEW

Kleinberg

—marriage, sex, jobs, drugs, children

An interview by Lorraine Davis

spend time with friends. It was a friend, on a holiday, who suggested the book.

Though, *in extremis*, Eppie may send a telegram to a reader whom she thinks suicidal, her contract, to protect her objectivity, forbids meeting readers. If readers *could* see

Q. What's the big change in the sexual scene?

A. More wives are being unfaithful to husbands

this feisty woman who adds her tart and salted opinions to their daily newsprint intake, they would see a small, lively, trimly rounded person with agate-blue eyes, sharp nose, well-fixed hairdo, and—when thoroughly pleased with herself—the dimpled grin of a successfully naughty little girl. Part of Eppie's exercise-for-fitness routine each day is to walk the three-mile round trip to her office at a spirited clip, swinging through the sluggish Chicago crowds like a single-minded young person of twenty (she is now sixty); and she has the skin to go with those springy legs.

When Eppie Lederer speaks her mind (though she often defers to experts for facts, when it comes to opinions, she adds her own), her voice is strong and easily identifiable as that of one who was born and grew up in Sioux City, Iowa, and has spent her life in the Midwest, some of it in Wisconsin,

Q. How have women's jobs affected their lives?

A. They are carrying heavy loads ...and they feel guilty

more of it in Chicago (her twin sister followed her into the columnist field as "Dear Abby"). Though Eppie sits on boards and committees from the Menninger Foundation and Mayo Clinic to the Harvard Medical School, American Cancer Society, and the Dermatology Foundation, she keeps her base right at home, in her ultra-comfortable Lake Shore Drive apartment; overlooking the beaches where Chicagoans sunbathe and swim just a hoot 'n' holler from their high-rise offices. There she lives alone, since her divorce, with a staff who know how to cater to her one weakness—an insatiable sweet tooth. Eppie can recite a list of desserts with the relish of an alcoholic recalling bar tours (she disapproves of strong drink).

Strong words are another matter. Very much the product of her conservative Midwestern environment, Eppie Lederer does not write down to her readers nor mince any words with them. She calls the shots as she sees them, and she sees them from the prudent, hard-working, farm-based point of view that prevails in mid-America. Chicago is the spiritual capital of this conservative

Q. What have you learned about street drugs?

A. Very young teenagers are popping pills, cocaine, LSD

zone, and Chicago's her town. In the last months of his life, Eppie persuaded Senator Hubert Humphrey to write for her encyclopedia an entry on politics, on the rewards of public life, a subject that interests her. During her years in Wisconsin, she herself was urged to run for the U.S. Congress. No doubt, the Congress could use her; but Eppie's influence, her impact on the millions of letter-and-answer readers of 988 newspapers, would be missed.

In her role as correspondent to millions, Eppie has an unparalleled opportunity to witness shifts in their mores. Working close to the heart of the country, she can give an accurate reading of its sociological health. Below, some of Eppie Lederer's observations and opinions on life in America and the dramatic changes she has seen:

The basic problem: women vs. men

It's always been the same from the beginning. The big problem in the world. And my column appears not only in the United States, it's in Canada, it's in Hong Kong, Saigon, Tokyo, Panama, Mexico City, it's all over the world. The big problem is the man and wife problem. The second problem I hear most about is children, the parent-child relationship. The third is probably jobs.

(Continued on page 365)

MORALS



THE NEW MANNERS

Modern non-rules from Letitia Baldrige

How should you introduce the man who shares your home, if he's not your husband? Can your children be attendants at your second (or subsequent) marriage? What makes one a boor on the tennis court? Behavior has changed in America since Amy Vanderbilt wrote her *Complete Book of Etiquette* in 1952. Now, Doubleday has published a new edition of the book revised and expanded by socially savvy Letitia Baldrige (shown above with her Jack Russell terrier named Dustin Hoffman). Ms. Baldrige "thought it would be a snap" to update the 1972 edition (the last one before Miss Vanderbilt's death)—it wasn't.

Amy Vanderbilt laid down complex social rules, while acknowledging that no one could remember all of them. Tish Baldrige tells us rules have relaxed, that it's up to us to suit actions to environment. Example: No text can tell you what to wear on your new job. "Case the joint," she said; "suit your clothes to your co-workers'." Writing about such post-Vanderbilt phenomena as "rec vehicles," Ms. Baldrige tested new theories in her newspaper column—and heard from Middle America when they thought she'd gone off the road. Her book is a revealing Baedeker of human relations.

Baldrige answers to our leading questions:

- The person with whom you live is just exactly that, or "the one with whom I share an apartment"; no flip or sarcastic terms, please.
- Whether a child serves a major role at the remarriage of a parent depends on his attitude toward the new spouse in particular and the remarriage in general. It is a poor idea to involve the children if the other parent is dead set against it.
- Tennis-court boordom: temper tantrums, accusing of partners, excuses for bad shots, bragging, court "hogging"; instead, play evenly, always compliment a winner, console a loser, and thank all the players at match's end.



the beautiful and THE DAMNED

By Barbara Rose



Parisians had their first in-depth view of modern German art in "Paris-Berlin," a survey of the relationship between French and German art from 1900-1933, now at the Centre Beaubourg. The German **Otto Dix's** *startling 1926 "Portrait of the Journalist Sylvia von Harden" (left) —showing one of the bizarre women who haunted Berlin cabarets—suggests a Photo-Realist version of American rock singer/ poet Patti Smith. The typical French view of woman as decorative object in a domestic setting is seen in* **Matisse's** *"Woman Reading against a Black Background," 1939 (above), a variant of the dozing odalisques he painted between World War I and World War II.*

Paris-Berlin, the current art historical spectacle at the Centre Beaubourg in Paris, continues the investigations of last year's omnibus exhibition *Paris-New York*. Like *Paris-New York*, *Paris-Berlin* traces the origins of modern art to the French capital; next year's projected *Paris-Moscow* will document the French influence on the Russian avant-garde to complete the trio of ambitious multimedia art shows. The main idea of the three linked exhibitions is more than slightly Napoleonic, its implication being that the traffic from Paris to New York, Berlin, and Moscow was a one-way affair, radiating from the seat of French culture to the provinces abroad, the way the arteries connecting Paris with the suburbs fan out from the Arc de Triomphe.

Certainly, at the beginning of the century, French esthetics liberated young Americans, Germans, and Russians from a dead academic tradition. But World War I put an end to French hegemony—a fact no patriotic Frenchman has ever admitted. For this reason alone (not to mention understandable French enmity toward the neighbors who invaded them three times in the modern era), German art has not found an enthusiastic public in France; in fact, *Paris-Berlin* is the first in-depth view of German modernism to be held in France. An examination of the relationship between French and German art between 1900 and 1933 (the year Hitler closed the Bauhaus at Weimar), *Paris-Berlin* was a sensation setting off much speculation, not only about the vast cultural differences between French and German art during this turbulent time but also about the disquieting correspondences that appear to link New York in the 'seventies with Berlin of the 'thirties.

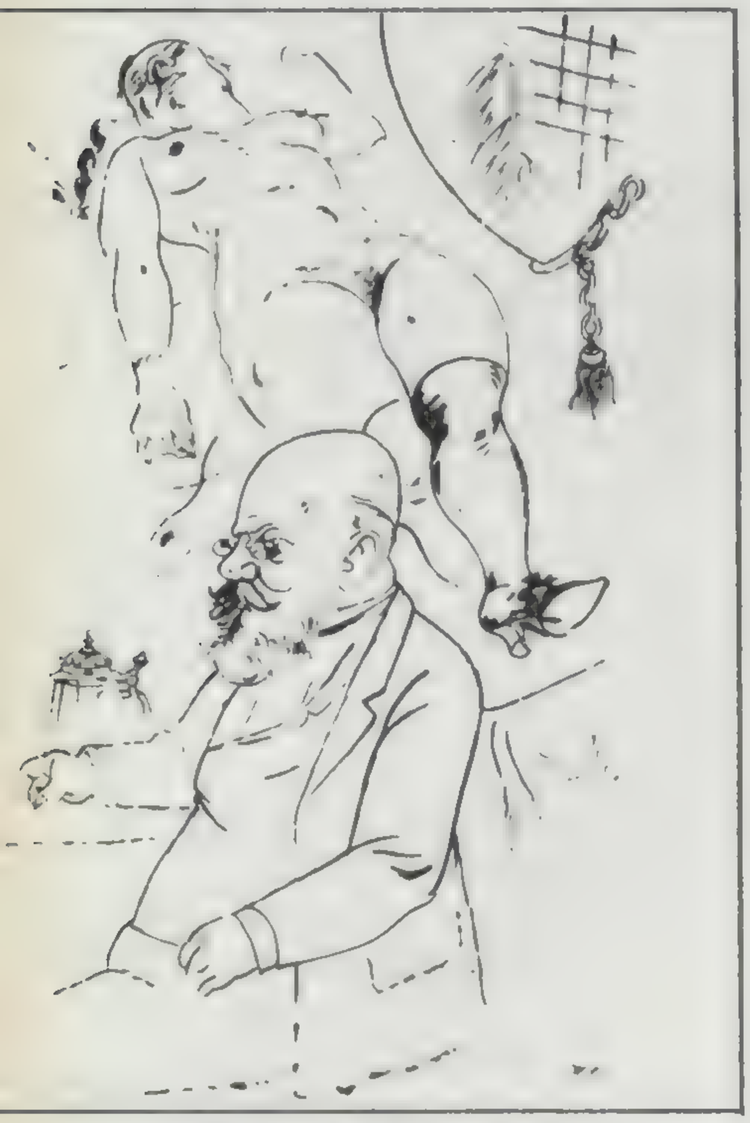
If we wish to feel immediately the difference between French and German taste, we need only to compare two typical portraits of women painted during the reactionary period between the two World Wars, when art reflected what the French proclaimed as the *retour à la raison* (the return to reason) and the Germans hailed as the *Neue Sachlichkeit* (New Objectivity). Compared with Matisse's relaxed and decorative "Woman Reading against a Black Background," the New Objectivity of Otto Dix's "Portrait of the Journalist Sylvia von Harden" expresses a neurotic and tense anxiety. What differentiated Expressionism, the German version of Fauvism practiced early in the century by such masters as Pechstein, Kirchner, and Nolde, from the style of intense color painting Matisse created out of the "unnatural" color of Gauguin and Van Gogh continues to distinguish the French from the German vision long after Fauve and Expressionist departures from nature have been forsaken.

Although Matisse in the 'thirties was a more conservative painter than he had been prior to World War I, his art continues to express the French taste for *luxe, calme, et volupté*—luxury, calm, and sensuality—that appetite for the beautiful and the decorative, the refined and the charming, the civilized and the fashionable that characterizes *le bon goût*. On the other hand, a German artist such as Otto Dix continues to refer, even in his photographic realism, which reminds one of contemporary American Photo-Realism, to Gothic types: elongated and angular forms, rigid poses, and physical distortion. His art is an outgrowth of a long-standing German tradition of caricature and the grotesque that found *(Continued)*

"PARIS-BERLIN:" A historic exhibition reviews the complex interchange between modern French and German artists



Max Beckmann
"Pierrette and Clown," 1925



George Grosz
"Out of His Youth," c. 1920



Otto Dix
"Three Prostitutes in the Street," 1926

"Paris-Berlin"

(Continued)

its final flowering in the biting satire of the cabarets—the quintessential Berlin cultural expression.

It is in such a cabaret setting that we can imagine Sylvia von Harden—the tough-talking, smoking, drinking emancipated woman whose masculine haircut and monocle suggest the transvestite costumes of the performers—expounding on art and politics. She is as aggressive and as psychologically damned as Matisse's peaceful feminine reader surrounded by flowers, paintings, and books is beautiful and unperturbed in her domestic setting.

We may understand these different interpretations of women if we recall that throughout the history of German art, the satirical, the moralizing, and the violent were constantly expressed, especially in popular graphic works that were originally Protestant sermons against worldly vice for the illiterate. Morbid, apocalyptic themes were typical in the illustrations of human perversion and folly. Although German Expressionism was not a moralizing art, some Expressionists consciously incorporated elements of the primitive and the barbaric into their art, which only reinforced the French attitude that Germans were essentially violent and barbaric.

When this talent for moralizing and social criticism found its way into the cabarets of Berlin—where the impotent populace, stunned by the twin catastrophes of unemployment and runaway inflation, sought a few moments of desperate diversion—its expression was particularly vitriolic. This Brechtian world of decadence, immorality, and perversion, where everything, including human beings, was for sale, is the world portrayed by such artists as Otto Dix, Max Beckmann, and George Grosz, who caricatured Berlin life between the end of World War I and the rise of Hitler.

Today, "cabaret" has become synonymous with decadence. Films from *The Damned* to *The Night Porter* to Bergman's *The Serpent's Egg* to the American musical *Cabaret* have focused on the netherworld of pimps, prostitutes, perverts, freaks, addicts, and hustlers—the aimless, rootless, jobless population that crammed Berlin in the 'twenties and 'thirties. Now, this seamy, sleazy milieu has resurfaced in the films of contemporary German director F.W. Fassbinder and in the exaggerated grotesqueries of the international Punk style.

The reappearance of such types has created a new focus on German art of the Weimar period, the years when Hitler slowly rose to power and the very fabric of German society crumbled as its solid middle class collapsed. It is tempting, although perhaps too facile, to draw analogies between Berlin of the 'twenties and 'thirties and New York today, where the extreme license of the 'sixties has spilled over into the 'seventies in forms of perverse eroticism that carry very much the flavor of George Grosz's Berlin scenes currently being exhibited at the Hirshhorn Museum in Washington, DC.

Perverse eroticism is also the subject matter, although not necessarily the content, of a stunning new series of photographs by Helmut Newton, whose last book, *White Women*, introduced bizarre, psychologically charged images of elegant, refined women in strange, compromised situations. The women in Newton's latest book, *Sleepless Nights* (Simon and Schuster), are a new breed—as beautiful as a Matisse odalisque, as damned as Sylvia von Harden. They resonate a powerful contemporaneity that recalls the free-for-all atmosphere of Berlin between the wars. Bringing *fin-de-siècle* historical nostalgia up to date in opulent settings, Newton's photographs play off the healthy, cared-for bodies of his models against the stifling artificiality of their settings or against the grotesque constraints of their bizarre costumes.

Combining a sharp-focus realism with subjects that border on the surreal, Newton gives us the ambiguous image of

(Continued on page 354)

Helmut Newton's *photographs of beautiful women trapped or constricted accentuate the interface between liberation and bondage. In his photograph, right, of Jane Kirby, Avenue Kléber, Paris (from his new book, "Sleepless Nights," Simon and Schuster), an artificial hand suggests a metaphor for the artifice of beauty; and an anonymous hotel room evokes fantasies of potential erotic adventure. Glittering surfaces catch and reflect light in images that couple elegance with pain, fin-de-siècle opulence with contemporary alienation.*

Cabaret freaks and perverse sex find echoes in today's decadence



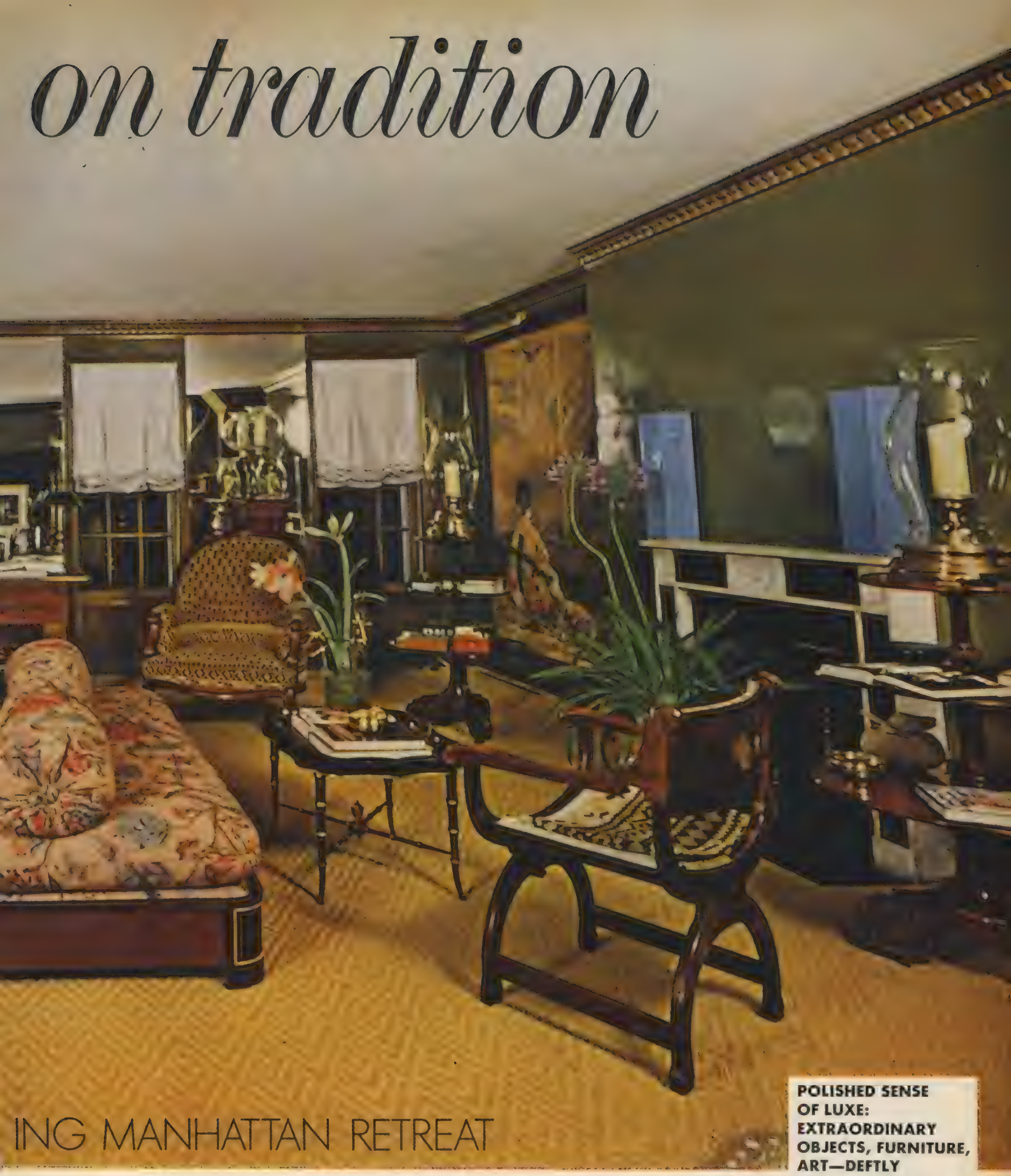
Sure hand



ANDRÉ OLIVER'S GLISTEN

Home for top French couturier André Oliver, now living and working much of the year in New York (he has created a superb menswear store here bearing his name), is the top-floor apartment of a town house, assembled with the help of the decorating firm Denning and Fourcade Inc. In the sleek, serene living room, above, rare and beautiful objects create a sense of luxe without clutter—a look of perfection and sophistication that is a mark of the man himself. Late eighteenth-, early nineteenth-century furniture—a desk and chair by Jacob (the desk is a twin of one at

on tradition



ING MANHATTAN RETREAT

POLISHED SENSE OF LUXE: EXTRAORDINARY OBJECTS, FURNITURE, ART—DEFTLY ARRANGED TO SHAPE ONE OF THE MOST SOPHISTICATED LOOKS IN CITY LIVING

Château Fontainebleau), two English photophores (glass globed candleholders on wooden columns), an armchair upholstered in a Kilim rug—as well as two large paintings of Oriental subjects, and (not quite visible on the desk) a bronze horse circa 1850 by Meissonier are set off by the highly lacquered olive-green walls, mirrors between windows, the surprise of modern sisal carpeting that flows through the apartment. Double couch centering room was copied from a bed in Delacroix's painting "Bedroom of the Comte de Mornay."

Susan Wood

A SUN-FILLED "WINTER GARDEN" LIBRARY OVERLOOKS REAL GARDEN; BOOKS, PLANTS, FLOWERS ARE BACKGROUND FOR SMALL DINNERS



Sure hand on tradition

IMAGINATIVE USE OF A SMALL SPACE: ONE IMPORTANT ARCHITECTURAL STATEMENT— AN ENORMOUS, HANDSOME, ROOM-FILLING BED

Both the library, above, and the bedroom, right, overlook the garden at the back of the apartment, so sunlight floods these rooms, brightens their pale-blue walls, ivory lacquered moldings. The cozy, book-lined library is furnished with "winter garden" bamboo chairs and tables from the Napoleon III period and a comfortable linen-covered daybed by Arthur Lee. Masses of plants, armfuls of flowers arranged by Oliver, a bright woolen rug topping the sisal matting for extra warmth, color make this an intimate, cheerful background for relaxing with friends over



drinks or dinner (the round table seats four to six). The bedroom is almost wall-to-wall bed—Oliver's solution to making the most of a small sleeping area. This modern version of a four-poster—"an Oriental summer bed," as Vincent Fourcade calls it—reaches to the ceiling with a cornice that matches the cornices of the room, can be enclosed by lowering bamboo shades (a modern, airy version of conventional draperies) on all four sides. Two feet of free space all around the bed allows access to the windows and room at the foot for towering plants.

Susan Wood





SUPER FITNESS

12-MONTH SPORTS/SPA PLAN

By Dorothy Schefer

The only viable—healthy—way to think about fitness today is to follow a really good program of diet and exercise each and every day of the year. Real fitness—if you're going to derive the benefits of it—begins with an attitude; it's a way of life. It means, for instance, eating balanced, nutritious, calorie-cautious meals. And getting the proper kinds of exercise that cover all the bases—stretching, strengthening, endurance—and give you good workouts for each. If you follow that kind of program regularly, you'll not only have a super maintenance plan, but when summer comes along, there won't be any need for crash-course shaping up—an approach to "fitness" that is as unhealthy as it is unmodern. You *have* to exercise summer and *winter* (time of year when people tend to let themselves go).

The new Vail Club Spa, in Vail, Colorado—the first U.S. spa to be built in a cold climate—is based on that kind of philosophy: that body-and-health-conscious Americans are interested in year-round total-fitness plans. And one of the best things about the Vail Plan is the opportunity to take advantage of the unbeatable world of indoor and outdoor winter sports activities (two pages later)—all great ways of exercising, too.

That's just the first of Vail's two terrific get-in-shape options. Then, there's the spa—a complete super-shape-up program of exercise, diet, and beauty routines put together by spa expert Ellen Roy. It's a terrific workout . . . and you can make it work for you! How? By thinking of the spa plan as a guide (on the next page, we walk through the exercise program with you; *at left*, a glimpse of the workout you get in the pool). If you do that, you have a basic exercise routine to follow at home. And *that's* the whole point of going to a spa. A chance to learn from the experts—and be started on a good fitness program. On the next pages, we give you the blueprint. . . .

(Continued on page 357)

SPA/SPORTS/ DIET— ALL THE WAYS TO GET IN SHAPE NOW

When you think of fitness, you almost always think of exercise. But an important part of any year-round fitness plan is the care — and the protection — you give to your skin. Whatever the season, when you're outdoors, use a sunscreen. Piz Buin by Westwood Pharmaceuticals, for instance, is a great one to use in the winter on the ski slopes. These six pages: Hair and makeup, Rick Gillette. Fashion, accessory information, next to last pages.

Patrick Demarchelier

11:40 a.m.

2:00 p.m.

SPA/SPORTS/DIET— ALL THE WAYS TO GET IN SHAPE NOW

3:20 p.m.

4:00 p.m.

4:40 p.m.

The whole point of going to a spa is to let the experts show you how to keep yourself in good shape — all year long. Use a spa as a time to re-evaluate your personal fitness plan, to be sure it's up to par, and that you're doing all the right kinds of exercise. For example, at The Vail Club Spa you do five kinds of exercise each day. Mornings begin with a forty-five-minute fast walk, a good general exercise, a good heart/lung workout, too. Stretches, next, are an important warm-up, especially before any sport — they increase agility, help prevent injury. Water exercise (*far left*) is a type of resistance exercise (weights are another) that helps tone muscle faster. For problem areas, do spot work — legs and thighs here (*inset, far left*). And always do it in addition to a cardiovascular exercise, such as running and walking. Yoga (*above, left*) helps increase flexibility — just as important as developing stamina and strength. Massage (*below*) works as a cool-down — soothes, loosens, relaxes muscles. If you like one with a sauna (*above*), take your sauna first. If you're going to keep up outdoor activity year-round (big photo), a reminder: skin needs sun protection in winter, too. A sunscreen, such as Pre-Sun by Westwood Pharmaceuticals — along with their Lip Protector, does it.

Patrick Demarchelier





Among the best of reasons to go to a spa is the chance to begin a well-supervised reducing diet (at Vail, you're allowed a maximum of 850 calories per day). Then, you'll have the basis for what should come next: continuing good diet guidelines — and terrific new habits — back home.

At The Vail Club Spa, you have all the things a good diet should include — a well-balanced variety of foods, fresh ingredients — always cooked to perfection and presented beautifully. All of which you see, *left*: breakfast, *top*; Thursday's lunch, *center*; Saturday's dinner, *bottom*. *Note*: The diet begins with Sunday dinner, which is when you arrive to begin a week's spa plan, and ends the following Sunday morning when you leave to go home.



THE VAIL CLUB SPA DIET

Sunday Dinner
¼ broiled chicken, seasoned with herbs and lemon, garnished with mandarin-orange slices
½ cup wild rice
½ grapefruit, broiled, with sherry and cinnamon

Breakfast
The same each day, except for Tuesday and Friday, when 1 poached, boiled, or scrambled egg is permitted
½ grapefruit or ¼ melon
1 scoop cottage cheese
1 Melba-toast slice
Tea or coffee

Monday Lunch
Baked cheese-and-mushroom omelet
Vegetable salad (cucumber, scallions, celery, tomato, and cauliflower on Bibb lettuce), with low-cal yogurt dressing
3 apple slices

(Continued on page 357)

Some of the best reasons to check out The Vail Club Spa are all the year-round indoor and outdoor sports you can do to build strength and endurance. Just a few of these include: downhill and cross-country skiing (*center left, top*) and court sports — tennis (*center left, below*) in warm weather, indoor racquet ball and squash (*below, left*) any time of year.

Squash players: "Wear sneakers that give ample support — there's lots of lunging and sudden starting and stopping," says squash pro Crawford Lindsey, "which could lead to a turned ankle. Begin every game with easy stretches; pay attention to hamstring and gluteus maximus muscles — the ones most often pulled."

Adds Mr. Lindsey: "Squash is a good game for a couple to play because it's a game of touch and finesse. A man might outpower a woman on the court, but a lady who maneuvers can counteract a power play, because of her natural ability to stretch further than a man."

For a different kind of cardiovascular and muscle-toning exercise, run through the circuit in the club's fitness room — a parcourse-like program of exercise that gives a complete workout. Goal: Once around the room, working out at each of seven stations, one of which is the Universal Centurion weight-resistance machine (*left and right*). Finish every strenuous-exercise workout with a cool-down — it prevents muscles from cramping. Here it's done on stall bars (*inset, below*).

SPA/SPORTS/DIET ALL THE WAYS TO GET IN SHAPE NOW

Patrick Demarchelier

DOUBLE EXPOSURE — MORE

This page: The news of strong color — a fuchsia knit strapless top, white cotton clamdiggers. Both, McMac. Top, cotton knit, about $28; pants, about $40. December, Henri Bendel, T. Edwards; Claire Pearone, Ann Lavigne, St. Louis,MO; Balliet's; Bullock's. Opposite: All the bareness and brights! Donna Karan and Louis Dell'Olio for Anne Klein & Co. Silk crêpe de Chine camisole, about $94; cardigan, about $90; slit dirndl, about $110. Mid December, Saks Fifth Avenue, NYC; Joseph Horne; Saks-Jandel; John Baldwin; Higbee's, Hudson's; Sakowitz. These eight pages: hair, Serge Marin, makeup, Arnold Meakin Pipkin. Accessory information, next to last pages. Beauty Note . . . The new body consciousness calls for skin that's all over smooth, well-cared-for . . . to wear with bareness — Helena Rubinstein's Skin Life Body Smooth.

A NEW FOCUS ON WARM-WEATH

BODY . . . MORE SUN

All the revealing, the thinness we've been seeing taken to warm-weather extremes: no-extras clothes that turn on the impact of color, the body coming through. . . .
The warm weather here: the U.S. Virgin Islands — St. Croix, St. Thomas, and St. John — where we photographed these eight pages.



● *More beautiful color; the blue/green waters surrounding the United States Virgin Islands — clear and sparkling, tinted by coral reefs below the surface. Lush green hills rising from beaches, sun-bleached white — above, Davis Bay, St. Croix.*

ER DRESSING IN THE U.S. VIRGIN ISLANDS

Mike Reinhardt

VIRGIN ISLANDS

IN THE U.S.

Right: The same smallness you find in a bathing suit – in a camisole and pants . . . the leggiest! Julio Daydreams. Of red cotton lisle (Fabricland). Top, about $43; pants, about $70. Lord & Taylor; Loretta Blum; Miss Jackson's; Ballet's, Robert Field's, Costa Mesa. Below: The barest! Charles Jourdan's rainbow-striped bandeau bikini.

Beauty Note . . . Even in warm climates, skin needs protection from the drying effects of sun and wind. One way to maintain the moisture balance – Geminesse Living Proof Hydracel Moisturizer.



Opposite: Stephen Burrows' bare matte jersey tank and tulip wrap skirt – even the revealing is casual. For Pat Tennant. Of rayon. Top, about $50; skirt, about $150. At Bloomingdale's; Nan Duskin; Chuck Jones & Jack Parker, Bal Harbour; Claire Pearone; Leonard, Houston. Accessories and additional stores, next to last pages.

DOUBLE EXPOSURE — A NEW FOCUS ON

Mike Reinhardt

● *The sporting life in the United States Virgin Islands, where swimming, boating, diving, and fishing are first rate: opposite, inset, boating in Hideaway Bay, St. John; right, sailing off the St. John coast.*

LEGS . . . BARE, BARER, BAREST!



DOUBLE EXPOSURE — FOCUS ON PALE

Mike Reinhardt

IN THE U.S. VIRGIN ISLANDS

Far left. No extras — a great looking sweater, pleated shorts, terrific legs! Cream-colored chenille (rayon/polyester/nylon) sweater, Separate Thoughts by Nardis, about $55. At Barra of Italy, NYC; Franklin Simon; Streets, Oklahoma City; Draper's of Southern California. White wool gabardine shorts, Portfolio by Perry Ellis, about $60. (Anglo fabric). Mid-November. Beau Brummel, Forest Hills, New York; Jordan Marsh, Florida; Sachio & Pearl's, Birmingham, Michigan. Near left: Best warm weather dress — soft, pretty — white silk matelassé with lace (Braghenti fabric, Whelan lace). Mort Sussman for Molly Parnis. About $330. Doorenbos, Martha, Charles Summer; Regenstein's, Atlanta; John Baldwin; Marson Bianche, Sakowitz. This page: The skirt-and sweater "suit" — wool/rayon chenille cardigan, matching knit accordion pleated skirt, polyester crêpe de Chine blouse in candlelight. St. John designed by Marie Gray. About $350. Bonwit Teller, Marshall Field, Jackson Graves; Woolf Brothers; Bullocks Wilshire; Frederick & Nelson. Accessories, see next to last pages.

Beauty Note...To protect skin from warm-weather dryness — a good moisturizer. To try: Bonne Bell's Sport Creme.

● *The view, both pages: The calm, crystal blue waters of Salt River Bay seen from the terrace of Martina Arroyo's home, located in the softly-rolling, rich-green hills of St. Croix in the United States Virgin Islands.*

COLORS FOR A CHANGE . . .


IN THE U.S. VIRGIN ISLANDS
● The pleasures of the
United States Virgin Islands
dazzling, natural beauty
and near-perfect
weather year round!
an endless season in the sur
DOUBLE EXPOSURE — A NEW FOCUS ON



Left: The new sharpness of
rich color! Adele Simpson's
and narrow
and-white striped jacket. Ol
le Chine.
Jacobson's. Stanley Korshak
Wanson's on the Plaza. Sak
dressing. Ivory hand-knit silk
harrow silk pants. Bill Atkinson
Sweater, about $180. Pants (Ferbin
Glass fabric), abou
Goodman, Woodward/Lothrop, Hudson's
Carson Pirie Scott
Bullocks Wilshire. These eight page
Hair: Serge Martin. Makeup
Arnold Meakin Pipkin. Accessories
page.

PANTS — EASYGOING, NARROW

INNER INFO: YOUR

Most treasured of the senses, that of sight . . . though, in our country, half a million blind people adjust to our sighted world, taking cues from those who see, concentrating other sensory resources. The eye is so complex a marvel that even the most academic anatomist or physiologist grows lyrical in describing it: two tough-coated spheres, glass-clear tissues receiving and focusing light on the screens of the retinas, sending off messages through optic nerves to brain, telling us what's out there.

Eyes perceive beauty, are beautiful themselves. Radiance, splendor, expressiveness of eyes have long been celebrated in song, verse, and painting. Eyes announce the state of mind and of health, display the emotions. Physicians read eyes; so do lovers. Physiologist-scholar Gustav Eckstein, noting that at the moment of death the pupils of both men and animals open wide, asked: "Is that a last look at this, or a first look at that?"

In these pages, some pointers on eye care and health, on the serious eye diseases, on avoiding and treating eye injuries.

EYEGLASSES: WHAT'S NEW, WHAT'S BEST FOR YOU

More than eighty million people in the United States wear eyeglasses, not including the many contact-lens wearers who keep a pair of extra glasses at hand. We asked Charles R. Shick, O.D., chairman of patient care and chief of staff at Indiana University School of Optometry in Bloomington, for trends and tips on eyeglasses, with special guidelines on uses of tinted lenses.

"There's a big swing toward plastic, instead of glass, for eyeglass lenses," said Dr. Shick. "Plastic materials have been greatly improved, and their optical quality is the best yet—equal to that of glass and in some ways even better. For example, clear glass transmits light at a rate of 92 to 93 percent. This means that of the 100 percent of light entering the front of the lens, about 7 or 8 percent is lost in transmission through the glass. Plastic, on the other hand, can transmit 95 to 96 percent of the light that enters the lens, for a somewhat brighter view.

"Plastic lenses are much lighter in weight and, of course, are virtually unbreakable. Their only drawback is that plastic scratches more easily than glass, and must be handled and cleaned more carefully.

"No-line bifocals, now made in plastic as well as in glass, are another important development. We've erased that fine line where one prescription meets the other on the lens, and this is a boon to people who feel that bifocals make them look older. The optical design now more often used for multifocal vision gives a gradual change in

(Continued on page 359)

INVISIBLE AID: THE CONTACT LENS

The contact lens, like the airplane, was clearly destined to be; both were imbedded in the inventive human imagination for centuries. Leonardo da Vinci, about five hundred years ago, thought about contact lenses, made notes on his idea that a refractive error should be correctable by a device placed directly on the eye itself. Yet, only within the past twenty-five years have we had the light, imperceptible corneal disk that clings in place while "floating" on the eye's thin liquid film. And today, some fourteen million of us wear contact lenses.

We asked G. Peter Halberg, M.D., F.A.C.S., chief of the contact-lens service at St. Vincent's Hospital and Medical Center in New York, about reasons for wearing contacts, how the contact lens works, what's new and what's coming.

"There are three distinct purposes for the use of contact lenses," said Dr. Halberg. "First,

(Continued on page 359)

CHOOSING YOUR EYE DOCTOR

If you want eyeglasses or contact lenses for correcting and improving your vision, you may go either to an ophthalmologist or to an optometrist. Then, if you wish, you may take the prescription provided you and purchase your new eyewear (1) from the eye doctor who examined you, if he or she has a dispensing service, (2) from another dispensing service, or (3) from an optician. A new ruling by the Federal Trade Commission requires that the examining doctor give you your prescription, so you have the option of comparison-shopping for glasses or contacts. The same ruling allows all providers of prescription eyewear to advertise these products if they wish.

Ophthalmologists and optometrists can examine eyes, prescribe and fit corrective lenses. Both are called "doctor," and both have had extensive, but not identical, education and professional training.

The ophthalmologist is a medical doctor or M.D., though some are doctors of osteopathy, or D.O.'s. These doctors specialize in conditions of the eye, and treat eye diseases and injuries. Ophthalmologists may prescribe drugs and perform eye surgery.

(Continued on page 358)

SAVE YOUR EYES' SURFACE

Your eyes' health depends on your own general health, but there *are* things you can do to protect your eyes from injury. Follow these suggestions for taking care of your corneas:

The cornea is your eye's front window—clear, curved covering for a tiny reservoir of nourishing fluid called aqueous humor that fills the space between cornea and lens. Between lies the iris, a circular curtain that gives the eye its color. The lens is seen as the pupil, black center that grows smaller and larger with changing light, changing focus, changing emotions.

The cornea, constantly tear-bathed to keep it moist, clear, and clean, is equipped with hundreds of tiny nerve endings, exquisitely sensitive, to warn of the slightest damage. A scratch, abrasion, or foreign object will trigger sharp eye pain. The thin corneal tissue heals itself with astonishing rapidity but needs, when hurt, enough rest and darkness to let regenerating surface tissues take form.

We asked Kenneth R. Kenyon, M.D., director of the Cornea Service of Massachusetts Eye and Ear Infirmary in Boston, to discuss up-front problems of the eye, with emphasis on what to do and what to avoid in caring for the all-important cornea.

"The most frequent kind of corneal injury is that caused by a foreign body in the eye. This foreign matter may inflict damage by itself or it may become

(Continued on page 358)

EYES

By Melva Weber

REMOVING FOREIGN OBJECTS: HOW, WHEN, WHEN NOT

Donald A. Morris, M.D., associate clinical professor of ophthalmology at New York's Albert Einstein College of Medicine and a practicing Manhattan ophthalmologist, tells what can be done (safely) at home when something gets into your eye—or someone else's.

● You need another person's help—it's difficult to search for and to remove a foreign object with only your remaining eye. Your helper should place you in a good light, and first grasp the bottom lashes to pull out the lower lid to take a searching look. A moist swab should be used to pick up and to remove any fragments found there.

● More likely, the object is beneath the upper lid. The partner grasps the upper lashes, then turns the lid over a swab stick placed across the top part of the lid. This provides a view all over the upper-lid lining. (Some people have such tight lids this procedure can't be done; then, medical help is needed.) A wet swab can be used to touch off any fragments on lid-lining tissues; but do *not* touch the cornea over the colored portion of the eyeball.

● If a particle is stuck to the eye surface, you should have on hand a squeeze bottle of unmedicated sterile saline solution, such as Dacriose, available nonprescription from the drugstore. Then, your partner holds your upper and lower lids apart, and with the nozzle about half an inch from the eye, aims a stream of the solution right at the foreign object. This can't damage the cornea.

● If the object is successfully squirted off, follow up next day with a visit to your ophthalmologist or eye clinic. If the object doesn't move, go to a doctor right away.

● If the object entered your eye with force, such as from a drill, polishing wheel, or welding iron, don't wait—get emergency treatment immediately. Some cities have twenty-four-hour service at eye infirmaries; or use hospital emergency room.

SAVING A SLASHED EYE: A CASE HISTORY

Georgia, twenty-three, was nailing a packing crate when a two-inch nail flew upward, striking her left eye before falling to the floor. When she reached the Johns Hopkins Hospital Eye Trauma Service, Georgia could barely see light through the injured eye. The examining surgeon found the pupil opaque, dead white in color. There was a laceration almost half an inch long across the cornea.

Because of the opaque lens, it was impossible for doctors to look inside the eyeball to see the extent of damage. By using ultrasound equipment that gave a two-dimensional image of the back of the eye, the surgeons saw evidence of clouding of the vitreous, the normally clear, gel-like substance filling the large internal chamber of the eyeball. The opacity might be blood, they agreed, since there also was a good deal of hemorrhaging in the front of the eye and behind the cornea. There was some indication that the retina still remained attached at the back of the eye. The doctors used X-ray to examine for any possible metallic fragments inside the eyeball, found none.

In the operating room, surgeons sutured the slashed cornea, repairing the eyeball so it was firm once more. In a second operation, a week later, they removed Georgia's opaque, cataractous lens by aspiration, or suction. Only now could they see how cloudy the vitreous fluid had become.

The clouding could have come from inflammation, possibly infection, following the injury. Georgia had been given intensive antibiotic treatment, so the site was by now probably quite sterile. Doctors still could not see the retina at the back of the eye.

In a third surgical procedure, the vitreous fluid was suctioned out of the eye. Now, it was possible to see the retina and to discover that the nail had indeed struck the eye's back wall. There

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EYE THREATS: DISEASES AND DISASTERS

Glaucoma: Blindness is preventable

Increased pressure inside the eyeball, or glaucoma, which begins without pain or other sensation and can lead to loss of sight, is a leading cause of blindness and visual disability. When it's detected and treated early enough, the prevalent form of glaucoma can be kept under control and its sight-damaging effects averted.

The eye pressure of glaucoma builds up when the aqueous fluid, circulating between cornea and lens, is obstructed and cannot drain out through its superfine drainage canals. The growing pressure damages the optic nerve, leading to loss of vision and eventually to uncorrectable blindness.

Glaucoma tendency can run in families. Recent research reported by the National Eye Institute also indicates a higher incidence of glaucoma, starting earlier and progressing faster, among Black people.

Chronic simple, or open-angle glaucoma, usually is treated by such drugs as pilocarpine and epinephrine, put directly into the eye. Traditionally, these medicines have been used as eyedrops. More recently, the Ocusert, a continuous-release dosage form, has been introduced. It's a thin oval wafer placed inside the lower lid, releasing medication at a steady rate for a week at a time.

A less common type of the disease is narrow-angle, or acute, glaucoma, caused by a structural defect in the front of the eye. When this problem is detected early enough, surgery can correct the problem in time to prevent visual damage.

A number of tests and examinations can detect increased or changed eye pressure. Today, optometrists and ophthalmologists make glaucoma testing part of every complete eye exam.

Tonometry is measuring intraocular pressure by a pressure gauge. An advanced type of this instrument uses only a tiny puff of air against the eye. Neither

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TIPS

● Where caution counts: What would prevent the most eye-penetration accidents? "First, using seat belts in automobiles," said Lawrence Hirst, M.D., director of the Johns Hopkins Hospital Eye Trauma Service. "Without adequate belting, front-seat passengers especially are in great danger of being thrown through the windshield, in great danger of flying glass. Next, using safety glasses in body-contact sports, and--of particular importance to women--especially in small-ball sports such as tennis, where the ball practically fits the eye's bony socket. Protective glasses should have resilient frames, plastic lenses that won't shatter, a strap behind so they won't be knocked off, and a special bridge that will absorb the impact of a blow. And third, great caution and care in handling eye-damaging chemicals around the house. These include drain cleaners, oven cleaners, powdered lime used in the garden, and car batteries with the use of jumper cables. A wrong step can cause a battery-acid explosion."

● Nonprescription drops sold as eye brighteners are soothing and refreshing, not likely to conceal symptoms of any serious condition, fine for nonmedical use, say specialists. Most are vasoconstrictors, act to clear mild redness. There's a remote possibility you might be allergic to ingredients, but the drops are generally harmless. You should always read and follow instructions on labels of eye-care products (other products, too); and, if your eyes are red or irritated for anything but a simple and transient cause, get

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THE EXCITEMENT AT NIGHT



● New versions of the best tops—a T-top, a soft jacket—over narrow pants and narrow skirts—a new bared-down, pared-down way of dinner-dressing that turns on luxurious fabrics...on black and black-with-color...on the body!

The new revealing—the new cleanness!—of a top and skirt, *above*: A bare "T-shirt" in black crêpe-back satin over a deeply slit straight skirt in thin black wool. Top, Vogue Pattern 2060, by Yves Saint Laurent. Satin American Silk Mills. Available at Macy's, Herald Square, NYC; Wanamaker's; Woodward/Lothrop. Skirt, Vogue Next Pattern 7248. Wool, Anglo Fabrics. Available at Macy's, Herald Square, NYC; Joseph Horne Bullock's....Black and bright color in a narrow dressing-gown jacket, *right*—fuchsia silk brocade with black velvet shawl collar wrapped over pleated trousers in thin black wool—the look of the year at night! Jacket, Very Easy Vogue Pattern 7212. Silk brocade, Stylecrest Fabrics. Available at Regent Fabrics, NYC G. Street Remnant Shop, Washington, DC; G. Fishman's Sons, Chicago; Richard Brooks Fabrics, Dallas. Trousers, Vogue Pattern 7215. Wool, Anglo Fabrics. Available at Macy's, Herald Square, NYC; Joseph Horne; Bullock's. Accessory and pattern information, next to last pages of this issue.

Andrea Blanch

VOGUE PATTERN 7212

VOGUE PATTERN 7215

THE EXCITEMENT AT NIGHT



● The body-dressing goes on—new ways to go out at night ...in black velvet, black satin. The shortest slit-to-there dress...the longest narrow top wrapped over pants.

A real sensation, *above:* All-out body-dressing—a slip-of-a-dress in black crêpe-back satin, hip-wrapped with a shot-of-color—the best dancing look in town! Vogue Next Pattern 7235. Satin, American Silk Mills. Available at Macy's, Herald Square, NYC; Wanamaker's; Woodward/Lothrop....Perfect example of the ease and polish you want, *right:* Calvin Klein's shawl-collared wrap dress in black velvet over his narrow black charmeuse pants. Dress, Very Easy Vogue Pattern 1990. Velvet, The Wellman Collection through Sewing Associates. Available at Sew Magnifique, Atlanta; Richard Brooks Fabrics, Dallas; Sakowitz; Frederick & Nelson. Pants, Vogue Pattern 2027. Charmeuse, to order at Lafitte, 151 W. 40th Street, NYC 10018. These four pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, Alberto Fava. Accessory and pattern information, next to last pages of this issue.

DEAD

VOGUE PATTERN 1990

VOGUE PATTERN 2027

wines

Best gift ideas from our expert's Christmas wish list

By Barbara Ensrud

With the gift-giving season fast approaching, how will you fulfill the dreams and wishes of the wine lovers on your list? Did you ever stop to think that when you give a gift of wine you're giving a lot more than simply a bottle of liquid to wash down a meal? You may just possibly be giving, knowingly or not, one of the critical ingredients for a special experience.

Like most wine lovers, I'm often asked to name my favorite kind. That's a tough question—a bit like asking a painter, "What's your favorite color?" There are so many wines that have brought me pleasure. Invariably, it seems, those that come to mind are inextricably associated with special moments that linger in memory. I find I remember not only the wine but who was there, where we were, and what we did, how the wine smelled and tasted and the images it evoked. What Proust's *madeleine* did for him, a glass of favorite wine does for me.

The first wine to work such magic was a 1957 La Tâche, which glowed in the glass like the rose window at Chartres. But its fragrance haunted me most—a heady mix of crushed spices and lilac that simply wouldn't go away. Subsequent experiences with La Tâche, ounce-for-ounce probably the world's most expensive table wine (the 1971 sells for $80 per bottle), have been no less exalted. At one rather grand dinner, we had, with the cheese course, two bottles of La Tâche, 1942 and 1943, that were so magnificent we stood on our chairs and sang the Marseillaise—honestly, we weren't drunk, just semi-levitating from the room-filling scent of those wines.

A stroll through a wine shop evokes many such distant pleasures—wines that I would be only too happy to give, or get, as gifts. There is, for instance, the little Moselle, zephyr-light and flowery, that I drank by a mountain stream in the Alps. Whom might it delight here? And there are any number of Moselles that would please equally as well for $4 or $5, such as a 1976 Wiltinger Scharzberg or Braune Kupp of Kabinett status, or the Zeltingers, Piesporters and Zeller Schwarze Katz of the 1977 vintage. A bevy of beauties from Italy have begun to find their way here lately; tops among them, the Brunellos that have such cachet in the best restaurants of Rome, Florence, and Milan. Montalcino is a medieval citadel in the hills near Siena to which the Florentine dukes repaired when the climate—political or otherwise—got too hot. Several grand estates produce the big and voluptuously fruity Brunello di Montalcino, wines of majestic proportions that rival great Burgundies.

One of the best Brunellos is made by Dr. Emilio Costanti, a distinguished gentleman of seventy in whose veins flows the blood of a man far younger, owing, no doubt, to the fine red wine he makes and drinks almost daily. At lunch, one day, Signora Costanti, a lady of great warmth and *joie de vivre*, had prepared a delightful meal of her own homemade pasta, prosciutto cooked with apricots, and roast chicken that made me remember something I'd forgotten: the succulent flavor found only in barnyard scratchers. With it, we drank the 1967 Brunello Riserva, a fantastically rich wine that in its eleventh year had begun to show the sleek-textured finish of *peau de soie:* a taste of the Tuscan hills that here costs $49.50 a bottle (and almost as much there). Yet, comparable quality, though not superior, from better-known Bondi-Santi costs even more.

Those prices for the top Italian reds are as startlingly high as those for the top Italian whites are startlingly low! Would you believe $3.49 a bottle? The whites of Enofriulia, a winery in the extreme northeast corner of Italy near the Yugoslavian border, caught me quite by surprise. I sat across from Dr. Angelo Piusatti, coolly skeptical as he quietly said, "I have the finest sauvignon blanc vines in the world." But, when I tasted his 1977 wine, 100 percent sauvignon blanc, I couldn't argue the point. That particular varietal, alas, is not available here, but it wasn't actually my favorite anyway, good though it was. Dr. Piusatti's Pinot Bianco, Pinot Grigio, and Chardonnay are even more captivating. How he manages to retain the freshness of just-ripe fruit and delicate but pervasive fragrance in his wines is a feat I wish other makers of Italian whites could master. The compelling character of the Chardonnay, with none of the oak influence that I usually like in that wine, especially appealed to me. But I had to laugh at the good doctor's remark about its profoundly exquisite perfume. "It's not polite," he said, meaning, of course, well-bred. He prefers the subtler fragrance of his Pinot Bianco. Any one of these wines would be a delight to white-wine devotées.

There are numerous other wines that would make fine gifts for the wine lover you love—such as a case of the rapidly disappearing 1975 Bordeaux, wines to lay away as future dream-makers, or, perhaps, a case of Sonoma Vineyards elegant 1975 Alexander's Crown Cabernet Sauvignon. Comparable pleasure for drinking can now be found among the lush and juicy 1974 California Cabernets, specifically Clos du Val, Robert Mondavi, Mirassou's Harvest Selection, Spring Mountain, and Stag's Leap Wine Cellars, all $8 to $10 a bottle. Not long ago, a friend and I downed half a bottle of Freemark Abbey's late harvest Riesling, Edelwein Gold—sweet enchantment—after dinner and took the other half home to savor the rest of the week, thimbleful by thimbleful, to the last drop. MMMMMH!

Wine in oversized bottles can make terrific gifts—magnums, double magnums, jeroboams, and methuselahs. What could be more festive for the upcoming holidays than a magnum of Perrier-Jouet's Fleur de Champagne (formerly Fleur de France) or Bollinger R.D., both around $60—or a jeroboam (equivalent of four bottles) of Dom Ruinart Blanc de Blancs for $125? Le Domaine de la Romanée-Conti, maker of extravagant Burgundies, has put out a few Imperials (eight bottles in one), true collectors' items, ranging from the 1974 Échézeaux for $185 to the 1972 La Tâche at $325.

"What could be more festive for the holidays than a magnum of Perrier-Jouet's Fleur de Champagne?"

Of course, one needn't stick just to wine to warm a wine lover's heart. I personally like to cozy up to the fire after dinner with a glass of good armagnac, like that of the Marquis de Caussade ($11.95).

There are other brandies and liqueurs that are excellent for holiday gift-giving. I prefer those whose sweetness is slightly mollified, such as B and B, Benedictine laced with brandy, or Irish Mist (try it in Irish Coffee).

When I come downstairs on Christmas morning, I wonder what I'll find from that certain someone who always gives me wine: Château d'Yquem, a case of Ridge's Paso Robles Zinfandel, a brace of Pinot Noirs by Joseph Swan, perhaps a magnum of La Tâche? Christmas dreams. . . . Christmas wishes. . . . ▽

Switching off stress

New book tells how you can break the tension habit without tranquilizers

By Donald Norfolk

EDITOR'S NOTE: *Here, a method of combating executive stress which is safer, more effective than tranquilizers. The basic principles of relaxation technique have been worked out in scientific studies. Donald Norfolk sums them up in "The Stress Factor," which Simon and Schuster is publishing in January 1979; this article is adapted from one chapter.*

To succeed in business an executive needs to be "switched on." To survive its emotional pressures and heavy work demands he needs to acquire the equally essential art of "Switching off."

This can be done with the aid of drugs. We have entered the Brave New World where pills can provide cheerfulness when we are sad, tranquillity when we are agitated, sleep when we are inappropriately alert, and wakefulness when we are pathologically fatigued. This widespread mood manipulation is not without its risks.

One of the major drawbacks of taking tranquilizers is that they are totally nonspecific in their action. They may filter off stress, but at the same time they suppress all the other stimuli upon which our safety and effectiveness depend. It is as if a motorist took to wearing a blindfold at night to avoid the glare of approaching headlamps.

Tranquilizers lessen an animal's natural dominance and help to undermine an executive's mien of authority. They can also reduce his effectiveness in other ways. Workers at Washington University, St. Louis, have found that taking Valium lowers concentration and reduces reading speeds. It hampers manual skills, and by slowing reaction times, can lead to an increased risk of road accidents.

More important still is the effect of chemical tranquilization on group behavior. Doctors at the Psychopharmacology Laboratory at Harvard Medical School tested the action of Librium on people working together and found that this commonly prescribed tranquilizer can increase, rather than decrease, hostility. The group was given a task to do and then was told that because they had performed it inadequately they would have to do it again. At this point the people taking tranquilizers showed more aggression than those taking none. The Harvard research team concluded that taking Librium can lead to an increase in aggression, which may appear only when people are involved in frustrating or stressful interpersonal relationships. Doctors refer to this as the "paradoxical" action of tranquilizers. In this way the effect of tranquilizers is very similar to that of alcohol. Take a couple of large brandies and go to bed, and you will sleep like a lamb. Take the same amount and have an altercation with your wife, and you will roar like a lion.

A more fundamental approach to the relief of tension is offered by a wide range of relaxation therapies and meditational exercises. These provide a means of switching off which does not reduce alertness or drive, and does not carry any side effects. Most people who faithfully carry out these exercises report an increased feeling of well-being, a greater release of creative energy, and an increased ability to cope with stress and avoid fatigue. Certain basic principles common to all forms of relaxation therapy are:

- **Adopt a relaxing posture.** Any position will do providing it can be maintained with maximum comfort and minimum strain—there are as many positions advocated for practicing relaxation as there are for making love. One position is the "Coachman posture" (seated in a chair with the head and body slumped forward and the forearms resting on the thighs). Yogis recommend the "Lotus" position or the corpse posture (supine, with legs and arms slightly apart from the body). If this latter position (known as the *Shavasana*) causes tension, place a cushion under the knees.
- **Enjoy a good stretch.** Just as a yawn prepares the body for sleep, so an overall bodily stretch prepares the body for deeper states of relaxation.
- **Consciously "let go" areas of muscle tension.** Without employing any effort, coax the muscles to relax from toe to tip, paying

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From THE STRESS FACTOR by Donald Norfolk. Copyright © 1977 by Donald Norfolk. Reprinted by permission of Simon and Schuster, a division of Gulf & Western Corporation.

"What's the most you can do for your naked skin?"



Noted biochemist says you can delay age signs and look younger longer with just 2 simple steps.

"I love beautiful skin in a woman, but I hate the nonsense women are told about how to get it." The speaker is Frank Panzarella, Ph.D., skin care authority and president of Doak Pharmacal Company. His revolutionary Formula 405 two-step skin care concept, originally developed for dermatologists' patients, takes only minutes to follow, yet it can help skin look more supple, smooth and fresh in as little as 10 days!

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SWITCHING OFF

(Continued from page 353)

particular attention to the common sites of muscle tension—the hands, the neck, the jaw, the tongue, and the muscles of the face and forehead. If you find this difficult, contract the muscles firmly to begin with, and then let them relax. Remember that relaxation is a passive process. It cannot be forced. Just let it happen.

● **Conjure up pictures of heaviness, warmth and relaxation.** "My arms and hands feel heavy and warm," "My whole body is peaceful and relaxed," "Warmth is flowing into my feet," "My feet feel heavy and warm." These hypnotic phrases help you to relax. It also helps to take fantasy trips into a world of warmth and ease. Imagine you are lying in the South of France bathed in sunshine, feel the hot sand beneath you, listen to the sound of the waves lapping gently in the distance, smell the hibiscus flowers. Or, in your mind's eye, take a stroll through a country meadow, listen to the hum of the bees and the melodious call of the birds, feel the soft touch of the summer breeze upon your cheeks and savor the smell of new-mown hay. Just as anxiety and fear are caused by undisciplined flights of imagination, so can controlled use of mental fantasy induce feelings of peace.

● **Concentrate the mind with the aid of a mental focus.** In order to prevent the intrusion of worrying thoughts, concentrate on a relaxing object, activity or phrase. Gaze at a rose, look at an intricate pattern such as the mandala used by Hindu meditators, contemplate your naval or chant a repetitive phrase of religious mantra. The essence of Transcendental Meditation is the repetition of a personal phrase or mantra, which for one pupil was the trisyllable sound Shee-Ah-Mah. This simple technique has been used by some thirty companies in America who claim that it improves job performance, enhances staff relationships, reduces tensions, and increases job satisfaction.

Research at the Thorndike Memorial Laboratory, Harvard University, shows, however, that the words are immaterial. A similar technique used with any sound or phrase or prayer or mantra brings forth the same physiologic changes noted during Transcendental Meditation. Many, in fact, will find it more evocative to repeat a meaningful phrase such as "I am at peace with the world" or "I am tranquil, serene and calm." The concentrative technique favored by the Harvard Research team is to focus during breathing on the flow of air in and out of the nose, slowly repeating the word "one" with every expiration. Inevitably the mind will wander from these chosen focal points. This must be expected, particularly during the early days of meditational practice, and must be checked by returning constantly to the selected focal point. While relaxing, breathe slowly, deeply and rhythmically. Tension is invariably accompanied by a rapid, shallow pattern of respiration; relaxation by deep ventilation which is more like a heavy sigh than a nervous pant.

Practice these exercises at least once a day for ten to twenty minutes. Ideally this should be done in a quiet environment at a time when there is little danger of interruption. However, many people have successfully learned to relax in crowded underground trains, during office coffee breaks, before falling asleep in bed at night or while sitting in the lavatory. ▽

PARIS-BERLIN

(Continued from page 326)

women not only nude but specifically naked, trapped in situations that are obvious symbols for bondage or pursuit. Physical constraint and images of terrified women—pursued up trees by vicious dogs or cringing against the plate-glass windows of skyscrapers, their lives dramatically in danger—are favorite Newton themes.

Newton's photographs are especially compelling because of the interface he creates between subject and setting. The settings for his new series are luxuriously furnished but anonymous hotel rooms, whose crystal and gilt trappings and luxurious art objects recall the claustrophobic atmosphere of *fin-de-siècle* tales and novels, in which the beautiful heroine is trapped in luxury. That the models are clearly inhumanly cold mannequins, posed by the artist and dissociated from any emotions in their bizarre behavior, adds another dimension of psychological insight. In Newton's photographs, the objects are as real as the people, the people as highly polished and perfectly formed as their environment. The body is arranged as a still life.

Because there are no visible oppressors in these sadomasochistic mini-dramas, one infers finally that the bondage is of the woman's own making. There is a subtle implication that her relentless pursuit of perfection can result only in a beauty bought at such a price that it is damned. Clearly, she is responsible for putting herself into the ridiculously constricting and binding rigs that immobilize her. The contrast between the natural and the artificial becomes in these photographs a metaphor for the difficult situation of the contemporary woman who is healthy and vital, unlike the pale-faced, grotesquely madeup creatures of the Berlin cabaret scene, but nevertheless anxiety-ridden, uncomfortable, and a prisoner of her rich surroundings and own inventions. In these stunning images, Newton, who grew up in Berlin in the 'thirties and later lived in Paris, combines the opulence and luxury of French taste for beautiful surfaces with a German eye for psychologically revealing observations that define the spirit of a time.

Comfortable, bourgeois Paris and restless proletarian Berlin were and remain poles apart; but Berlin in the 'twenties and 'thirties and New York in the 'seventies have much in common: overcrowding; a mixture of industrial and residential neighborhoods; a volatile political situation aggravated by unpredictable inflation; a love of theater, spectacle, popular entertainment; and a floating population of discontented marginal and criminal types conspiring to create a dark underworld of vice and perversion where anything goes.

Subtle and intelligent, Newton's photographs can be interpreted as a contemporary coda to *Paris-Berlin*, a vision of glamorous night world where the beautiful and the damned rub shoulders. ▽

Picture credits for "The Beautiful and the Damned": Page 324, Dix, Musée National d'Art Moderne, Centre Georges Pompidou; page 325, Matisse, Musées Nationaux, Paris; page 326, top to bottom, Beckmann, Mannheim Kunsthalle; Grosz, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Dix, private collection, Hamburg.

NOT A DRUG

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WORKS SO FAST THE FIRST WEEK ALONE YOU LOSE AS MUCH AS 1½ TO 2 POUNDS OF BOTH FLUID AND FAT EVERY 24 HOURS!

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Think of it! You actually burn away more fat each 24 hours than if you ran 12 to 14 miles a day! Lose more inches each week than if you did 300 sit-ups each morning and 300 push-ups each night! Actually LOSE as much as A FULL SIZE THE FIRST 7 DAYS . . . **and from 3 to 5 inches off your waistline the very first month!**

That's right! Weight-loss results and inches-off wonders that absolutely stagger the imagination. Just look:

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Case History #1: When medical researchers in Boston, New York, Philadelphia and Los Angeles first tested this new hi-amino concept on a scientific weight-loss program . . . they reported astonishing results of as much as 12 POUNDS LOST IN JUST THE FIRST 7 DAYS! — 16 to 18 pounds gone by the end of week number two — and most mind-boggling of all — U.S. Army Officers actually losing weight 3 times faster than ever before! As much as 50 POUNDS GONE, like that!

WAISTLINES SHRINK UP TO 3 INCHES IN 7 DAYS — A FULL 5 INCHES SMALLER IN A SINGLE MONTH!

Case History #2: When first rumors of this medical breakthrough leaked out to professional actors, actresses and celebrities . . . they immediately rushed to the offices of America's leading weight-loss specialists to get their hands on this "magic compound"; and no wonder! Because the first week alone they carved away as much as 2 pounds a day . . . 13 pounds a week . . . were forced to take in their belts 3 notches smaller in just 10 days!

DOCTORS REPORT: AVERAGE LOSS — 57 POUNDS!

Case History #3: But most significant of all . . . when universities, hospitals and medical schools, (such as New York's Leading Medical School and Cleveland's largest hospital) tested this newly discovered "crash-loss" program on patients who all their lives had been hopelessly overweight . . . they reported astonishing losses of as much as 2 pounds a day at the start . . . 20 to 30 pounds a month . . . as much as 70 pounds lost over a single summer season! — by simply stepping up their fat-burning metabolism and **burning, melting, oxidizing** 50, 70, 100 pounds of hard-set fat . . . FASTER, SURER than they had ever dreamed possible!

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The name of this wondrous amino formula is "THERA-SLIM-100" and here is precisely how you use it to win the body and figure of your dreams as you:

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LOSE UP TO 3 INCHES OFF YOUR THIGHS
LOSE UP TO 4 INCHES OFF YOUR BUTTOCKS
LOSE UP TO 4 INCHES OFF YOUR STOMACH

and as we've said before, starting not in weeks, but in mere days.

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Of course, there is one thing you must keep in mind. With the "THERA-SLIM-100" way to LIFETIME SLIMNESS you cannot gorge yourself on all sorts of fattening foods, candies and desserts. Not that you'd ever want to, because with "THERA-SLIM-100" — due to your new, stepped up metabolism — besides enormous weight-loss you also experience a loss of hunger. Which makes it one of the easiest ways to lose weight fast. Now here's how simple it is:

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In addition to the wide and tasty selection of food you enjoy morning and night, (all scientifically programmed to help maintain a high-level of FAT BURN-OFF) . . .

STEP #2 — YOU TAKE "THERA-SLIM-100" hi amino compound.

Once a day, you take "THERA-SLIM-100" in a glass of water, (just like refreshing fruit juice). This hi-amino intake helps keep the fat-burning chain-reaction going ALL 24 HOURS OF THE DAY — NON STOP!

STEP #3 — YOU HAVE AUTOMATICALLY STEPPED UP YOUR FAT-BURNING METABOLISM — SO YOU AUTOMATICALLY BURN OFF EXCESS WEIGHT!

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In short, with the "THERA-SLIM-100" weight-loss program, you force your body to automatically convert body fat to body fuel . . . automatically shrink fatty cells . . . drain off excess flab . . . flush it right out of your system ONCE AND FOR ALL!

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What you see on this page is the announcement of the latest breakthrough by medical science in the war against fat. Developed at one of Boston's leading medical schools, the incredible weight-loss results this new "crash-burn" program delivers are so astonishing (average loss 57 lbs.) it has been featured in every leading medical journal . . . given headline coverage in the medical news columns of many major newspapers. Aside from — ABSOLUTE STARVATION — there is no surer, faster, more effective way to slash away pounds and inches than with this Boston Medical School discovery.

However, before starting we advise you to consult with your physician to be sure you are in normal health and your only problem is excess weight. Individuals with gout, heart disease, diabetes or pregnant women should not use it at all. As a matter of fact, we insist that you show this entire program to your family physician . . . have him check you regularly to make sure you're not losing too much, too fast . . . and advise when you've lost enough. See if he doesn't agree that the "THERA-SLIM-100" road to Lifetime Slimness, including the recommended progressive daily toneup, isn't by far the most effective approach to the conquest of excess weight ever developed by medical science.

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FRAGRANCE

(Continued from page 304)

evening prismatic with scent. One might spray perfume at the nape of the neck so it flies behind like wings, like the wake of a ship. I have a friend who wears perfume with a clout in the morning. She says it wakes her up. Later, she changes to a drowsier, trance-making scent. If you're going to experiment, I'm told, use a good, man's fragrance early in the day, then switch to another scent by the same maker, there's a better chance they'll mix well.

Some other things I've learned from people who study these things—such a heady thing to study: Don't use bath oil straight up. It heats into the body better when it's put on, as intended, in the bath. You get strange, seductive layers and recesses of fragrance when you layer a fragrance on in all its forms, sort of like faceting; it glints and catches new shadows and highlights, enhanced and complicated by your own body chemistry as you move through the hours.

What I did not know: perfume must be reformulated in every form—soap, oil, eau de toilette, and perfume. You don't simply cut the strength. Cologne, for instance, is the perfume with citrus added. Then, there are the tones of voice, the stages each fragrance goes through. To catch them all, just let the scent dry, don't rub it in. The most volatile, the first stage to go, is the citrus, the bergamot—then the flower scents come through, and, finally, four or five hours later, the woodsy, deeper, musky base comes out, lingers on . . . that is that heady, bosky memory you catch on your inner arms when you wake up. Some of the newer fragrances catch this late-blooming ripeness earlier while you're still dancing.

This brings me back to time again: such an odd collision this winter's dancing evenings will be of the past and the future. I remember, when I see unguents of pale iridescent mauve to cover the skin, to match one's bare arms with the lithe spills of orchid gossamer—reading science-fiction novels written back in the 'fifties about a world where *carnaval* evenings would be celebrated by women with larkspur skin made up in all the radiance of crown jewels. These futuristic creatures dance by now in their own individual clouds of scented air, an orchestration of magical indoor gardens—space-age ladies wearing perfumes that remember the tango.

So, into the winter quarter of the century, only twenty-two years from the end, we speed anxiously forward, looking wistfully back. Modernists by day, all mauve decadence by night. The clothes, the jewels, the fragrances—especially the fragrances—echo the Symbolists of the last century who celebrated the romance of endings: swans went out on indigo rivers, trailing barges of sleeping ladies; there were paintings of cobweb-looped summerhouses, abandoned parks, crumbling monuments overgrown with azure hydrangeas. But without winter's ceremonial ending, there is no beginning, no infant rush of springtime, no squalling announcement of a new era.

Let's dance to it all—ancient flowers in cherished flacons, traveling by jet, veils for eyes that invent tomorrow's ideas, and discos with computerized fireworks where lovers catch a fragrance that reminds them that somewhere in this world a waltz remains. ▽

SUPER FITNESS

(Continued from page 333)

A few more words about The Vail Club Spa: it's just one part of the multi-level Vail Athletic Club and Hotel complex, designed by Fitzhugh Scott and located in one of the country's best ski resort areas. Sunup to sundown, whatever the time of year (but especially in the winter months), the choice of sports activities to do in Vail is staggering. Says Dave Irish, codirector of the Athletic Club, "Physical fitness is *the* life style out here." So if you're planning on going out to Vail, pack lots of sports clothes—you'll almost never get out of them, whether you choose ski wear, jogging suits, or tennis gear . . . frequently all three in a single day. Which makes a spot like Vail perfect spa country—you've got just the right balance of incentive and atmosphere.

"Many people who come out here and who are in poor physical shape get discouraged and quit because they can't keep up the pace," Dave Irish remarked. "But if you just remember that it takes twenty years of a do-nothing fitness program to get your body out of shape, you'll realize that it's going to take months, not a day or two, to get back into shape and in better condition—and *that's* not a long time. But you're going to have to work and stick with it *if* you're going to burn off that fat tissue and bring tone back into muscles."

Like any good spa, one of the beauties of The Vail Club is that you work out at your own pace and fitness level—your programs of diet and exercise are worked out exactly for your needs.

Spa-goers can arrange to "do" the spa one of three ways. By the week, the traditional spa stay, is one option. Or if you'd like to get in some skiing, for example, you can sign up for the three-day plan, also a great mini-spa weekend to do at intervals throughout the year. Or opt for the one-day plan, a good pre-vacation warm-up.

Sign up for the spa alone or—even better—as a couple (men are welcome) and have the choice of going through the regime as partners or by yourselves. Still another option: if you want to do the spa and he, the slopes, or vice versa, you can arrange that, too.

Skin-protection tip: Everyone, or almost nearly so, gets too much sun in Vail. So, as a reminder: pack sunscreens and sun blocks—loads of them; small-sized versions, too, so they can be slipped into pockets. And don't forget things like sunglasses, ski goggles, and hats, like the big-brimmed cowboy hat our model is wearing on page 332.

For information, write: The Vail Club Spa, Drawer 573, Vail, Colorado 81657. Or call: (303) 476-0743. ▽

SPORTS/SPA/DIET

(Continued from page 336)

Here, more of The Vail Club Spa diet—a week-long plan that gives you three nourishing meals a day.

Monday Dinner
Celery-heart salad (garnished with ½ chopped hard-cooked egg white and parsley) with wine vinegar and oil dressing
1 4-oz. rib or loin lamb chop (trimmed of all fat)
1 4-oz. baked tomato, sprinkled with herbs and Parmesan cheese
Lo-cal custard sauce over chilled apricot or peach (unsweetened)

Tuesday Lunch
1 cup hot chicken broth
¾ cup fruit salad (pineapple slice, orange and grapefruit sections) with 1 slice chicken, and chutney dressing (1 tablespoon)

Tuesday Dinner
1 4-oz. broiled lean beef patty
1 cup coleslaw with wine vinegar and oil dressing
Fresh fruit in season

Wednesday Lunch
1 4-oz. tomato stuffed with ⅓ cup chicken salad, on lettuce or watercress
½ cup fresh pineapple

Wednesday Dinner
1 cup hot spinach soup
4 oz. baked fresh salmon with dill and cucumbers
½ cup green beans and onion rings
¼ fresh pear

Thursday Lunch *(photograph, page 336)*
1 cup jellied consommé, with ¼ cup each baby shrimp, chopped raw vegetables
1½ cups spinach salad with bacon bits and ½ chopped hard-cooked egg
¼ apple

Thursday Dinner
2 artichoke hearts with yogurt dip
1 slice veal with lemon and caper sauce
1 baked potato skin
½ cup chopped tomato and scallions, with wine vinegar and oil dressing
¼ cantaloupe

Friday Lunch
1 cup crab-and-tomato bisque
1 cup steamed broccoli
1 pomegranate

Friday Dinner
1 poached fillet of sole
½ cup zucchini-and-squash casserole, baked with onion slices and herbs
Small wedge Cheddar cheese

Saturday Lunch
4 oz. consommé aspic ring, with 1 deviled egg
2 tablespoons red caviar on bed of lettuce
½ medium orange

Saturday Dinner *(photograph, page 336)*
½ roast squab
Broiled tomato half
6 oz. mushroom soufflé
Orange ice, garnished with slices of orange

Sunday Lunch *(optional)*
1 slice cold lean roast beef
½ cup beet and artichoke-heart salad
½ cup blueberries

"Health" cocktails,
served every evening
8 oz. blended vegetable drink, made with tomato, parsley, celery, and watercress
1 tablespoon cottage cheese, whipped with chives, and served with carrot, cucumber, zucchini, and celery sticks

EDITOR'S NOTE: *A reminder, as with any diet or exercise program—check with your doctor before you begin.*



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EYES' SURFACE

(Continued from page 346)

lodged in other tissue, as beneath the upper lid, where it can scratch and damage the eyeball as it moves," said Dr. Kenyon. "It's important to remove any fragment or substance that gets into the eye, and as promptly as possible." (See instructions for removing specks from the eye on page 347.)

Eye danger at the makeup mirror:

Hairbrushes, fingernails, and mascara brushes are frequent causers of painful corneal abrasion, Dr. Kenyon warned. Another eye threat: bits of mascara or eye shadow in the conjunctiva, or pink lining tissue. The makeup imbeds itself beneath the eyelids, can cause foreign-body scratching or allergic reactions. When makeup gets in your eye, stop, wash it all out, start over.

Protect your eyes when using any spray. Hair sprays, deodorants, other aerosols can cause corneal damage, should also be flushed out when any reaches your eye.

Overtime risk in contact lenses:

Overwear—keeping hard contacts on for too long—is a frequent cause of corneal damage. "I call this the after-the-ball-is-over syndrome," said Dr. Kenyon, "because, when you overdo your contact wearing time, you may not know it until after you've removed them. Then, you're awakened in the middle of the night with sharp eye pain. There's not much you can do but use cold compresses, take an analgesic, and keep your eyes covered until morning.

"Here's what has happened: When hard contacts are worn beyond your tolerance, the center of the cornea is deprived of oxygen and its surface begins to deteriorate. It forms a pebbled, rough spot in the middle where the oxygen is most depleted.

"This damage will heal itself, but you may have to be eyepatched for twenty-four hours or so. It's better to be scrupulous about the length of wearings when you start out using the contacts, building up your wearing time in gradual, measured periods."

Alkali emergencies:

Should you get a caustic chemical substance such as drain cleaner or oven spray in your eyes, flush with lots of water immediately. Put your head under the faucet and keep washing the eyes for half an hour. The first ten seconds are critical, said Dr. Kenyon; the extent of damage is determined within that time. Don't wait, don't look for an eyewash bottle; just get to the nearest water and flood your eyes. If it's possible, keep on washing while on your way to an ophthalmologist.

When an injury relapses:

A painful puzzler that needs understanding is called the recurrent corneal-erosion syndrome, said Dr. Kenyon. You've had a minor eye injury and it's healed. Or, so you thought. One morning, you wake up and pain begins as you open your eyes. The clue: If it's in the eye you injured, it's likely the same abrasion, with its not-quite-healed surface sloughed off by the windshield-wiper action of your eyelid. "Although the cornea heals very rapidly, it does need time for the new epithelial cells to get rooted, so to speak," said Dr. Kenyon.

What to do? "The eye should be covered and rested," said Dr. Kenyon, "with its lid held tightly closed under an eyepatch. This allows the corneal surface to heal without the eyelid's wiping off the newly formed tissue.

"Putting on an eyepatch is something you can do for yourself if the problem is recurrent, the symptoms are mild to moderate, and there's no infection or inflammation present. An eyepatch is also useful after you've removed a foreign body that has left a mild but painful abrasion. Immobilizing both the eye and the lid with a patch probably will accomplish the healing overnight."

A point to remember about putting a patch over your eye: If you can open your eye under the patch, it's wrong. You must patch the eyelids tightly closed, said Dr. Kenyon. "Use a couple of sterile eye covers, add about a dozen layers of one-inch gauze, and tape it all firmly in place."

How long must an injured cornea be covered by an eyepatch? "For a mild abrasion, maybe only twenty-four hours," said Dr. Kenyon. "You should be quite free of pain when the patch is removed. It's best to follow your ophthalmologist's advice on how long to keep the eye patched; it may avoid recurrence problem."

In some cases of corneal injury, the ophthalmologist may put on a blank soft-contact lens as a bandage instead of using an eyepatch, for up to seven weeks of continuous protection. The contact lens prevents new tissue from being wiped off, keeps the eye pain-free, allows healing to take place without visual deprivation or long-term patching.

Diseases that threaten corneas:

Conjunctivitis (any inflammation or infection of the tissue around the eye), blepharitis, sty, or other common eye-related plagues respond nicely to the right medication, physician-prescribed. To remember: Don't save a prescribed ophthalmic ointment to use later in case the infection pops up again. Next time, it may be an entirely different organism. See a physician each time you have an inflammation, swelling, or sore spot in or around the eye.

Some ocular and dermatological conditions can also involve the cornea, said Dr. Kenyon. Scalp inflammations, such as seborrhea, can spread into lashes, cause eyelid granulation that can irritate eye surfaces. The most prevalent eyelid infection, blepharitis, is caused by a staphylococcus organism, though other bacterial types occur. Your ophthalmologist is likely to treat this with bacitracin or other antibiotic ointment, may ask you to apply warm compresses daily and to clean your lids frequently, using baby shampoo and cotton swabs.

Most recently recognized by ophthalmologists is that acne rosacea, a disorder of facial skin, can also affect the eyelids. "This is why the ophthalmologist checking eyelid irritation will also examine the skin around the nose and cheeks," said Dr. Kenyon. Some disorders, such as rosacea, require a course of oral tetracycline.

Herpes simplex virus, cause of a range of ills from cold sores to genital blisters, also causes serious eye disease. But, fortunately, said Dr. Kenyon, ocular HSV can be treated directly by antiviral drugs. Important to remember: If you have any form

(Continued on page 360)

EYE DOCTOR

(Continued from page 346)

Most of them examine for, prescribe, and fit eyeglasses and contact lenses. There are an estimated 12,500 practicing ophthalmologists in the United States.

The optometrist is a doctor of optometry (O.D.) and has had six to seven years, or more, of college and professional training. Optometrists prescribe and fit glasses and contacts but do not treat eye diseases or perform surgery. They may, however, treat such eye conditions as amblyopia (lazy eye) or stabismus (crossed or outturned eyes) by nonsurgical means. There are almost twenty thousand practicing optometrists in the United States.

Both ophthalmologists and optometrists are state-licensed to prescribe and fit glasses and contacts. You need the services of an ophthalmologist if you injure an eye, or if you have such medical conditions as glaucoma, cataract, or diabetes. However, a good optometrist is alert to any medical condition that may surface in an eye examination and will urge you to see a medical specialist. A growing number of optometrists routinely measure blood pressure and do tonometry tests of intraocular pressure for glaucoma.

Opticians fit, supply, and adjust glasses and contacts according to prescriptions written by ophthalmologists and optometrists. They do not examine eyes or prescribe treatment. State laws are not uniform governing opticians' qualifications, so it is difficult to choose one except by a trusted reputation or recommendation.

Then, there are quick-service, discount, and mail-order firms selling both eyeglasses and contacts. Some offer over-the-counter corrective eyewear and are to be avoided for the sake of your eyes. Others offer to fill eyeglass and contact prescriptions. If you purchase from them, you should always take the new eyewear back to your prescribing eye doctor for a check. If the glasses or lenses are wrong, you may have trouble getting an unscrupulous supplier to replace them with correct ones.

Vigorous controversy prevails between the two main eye-care professions, most of it having risen since the advent of contact lenses. When the contact-lens rage swept across the country, optometrists took the lead in prescribing and fitting the new eyewear. They still appear to have that lead. About 90 percent of optometrists prescribe and fit contact lenses, and it's estimated that this group deals with about three-quarters of the almost fourteen million contact-lens wearers. Some ophthalmologists believe only medical doctors should deal with a device that touches the human eye. Some optometrists believe their professional training gives them a sharper focus in correcting eye refraction than that of the medical doctors.

For your initial examination for corrective lenses, be sure you are consulting either an ophthalmologist or an optometrist. The doctor's office will display professional identification, such as the doctor's certificates of medical or optometry degree, membership in a professional society, and state licensure. ▽

CONTACT LENSES

(Continued from page 346)

and accounting for the major number, is for simple correction of nearsightedness, farsightedness, or astigmatism, without the use of glasses—a practical cosmetic purpose.

"Second—and a very important purpose—is to replace a natural lens that has been surgically removed for cataract. This is called an aphakic correction, for the lensless eye. The contact here actually restores the refractive deficit incurred by removal.

"Brown eyes can become bright blue"

"Third purpose is to serve as a bandage lens for the injured or sick eye. Here we use a very thin, soft, hydrophilic—or water-loving—lens. It can cover a damaged or sutured cornea and keep the patient much more comfortable. It can be used to hold medication in contact with the eye and to release the medicine gradually. It can be for temporary use only, and it can be either a blank or a corrective lens."

What makes contact lenses work? Are they like miniature eyeglasses, except worn much nearer the eye? Not at all, according to Dr. Halberg. "Contact lenses do not correct by the same optical principles as eyeglasses. Glasses work by bending the light rays in order to accommodate the defective eye. Contact lenses actually cancel out the defect, by adding a layer to the eye itself, restoring the eye's normal function.

"Still, remember this is a prosthesis, an artificial body part, and it is applied to the living eye; so I urge the utmost care and the highest professional standards in the fitting of contact lenses."

In the beginning were hard contact lenses. Since 1971, when the Food and Drug Administration approved the first soft-lens type of contact, a number of soft-lens variations have appeared—most recently a "semi-hard" type. Are there different eye conditions for which either hard or soft contacts are indicated?

"Your professional care is a far more important factor than the type of product itself," said Dr. Halberg. "But there are some optical errors that do not lend themselves to the use of soft lenses. One is irregular astigmatism such as we find in the condition called keratoconus. High astigmatism presents a problem for soft-lens fitting, and requires a toric, or special-shape lens; but this type is still in the investigational stage. Lower degrees of astigmatism can be corrected with soft lenses.

"New plastic materials are being explored for use in contact lenses. For example, silicone—the same material used in plastic surgery and in breast implants—is being studied in its optically clear form as a contact-lens material. A lens material we call CAB, for cellulose acetate butyrate, has recently been approved, is said to have advantages of both soft and hard contacts, but is essentially a hard-contact lens."

Fashions in contacts? Indeed. "As we know, tinted contacts are available," said Dr. Halberg. "These can enhance the green or blue tone of a light-colored eye. They make very little difference in the tone of the scene you see. You can also get contacts with opaque irises, in any color. This makes it possible for very dark brown eyes to become bright blue, grey, or hazel. Of course, the center must be clear and open enough to accommodate the normal widening and narrowing of the natural iris.

"These specially designed contacts serve more than the cosmetic whim," Dr. Halberg pointed out. "They can cover a defect, such as a scarred cornea or defective iris. Another reason for tinting soft lenses; it's easier to find them when they're out of the eye and on a white surface." ▽

EYEGLASSES

(Continued from page 346)

lens power from top to bottom. If you're considering this special type of lens, discuss it thoroughly with your eye doctor, who can help you choose the right glasses for your personal visual needs.

"Tinted glasses also should be considered with care. There are three major—and different—types of tinted eyewear; fashion-tinted, comfort lenses, sunglasses.

"If you want tinted lenses for fashion, they're available in about every color you can imagine. Two points to keep in mind here: tinting does cut down light, which you might need under conditions of low illumination; and, depending on what color you choose, your color perception can be affected. Fashion-tinted lenses should be in palest tones for both of these reasons.

"Some people use tinted glasses to be more comfortable in certain types of indoor lighting. New and popular in this class of eyewear is the light-sensitive lens, which changes from light to dark and back again with varying conditions. Comfort-tinted glasses should not be used as sunglasses—they don't screen out enough light.

"A note of caution about fashion and comfort glasses: As we age, our eyes receive less of the light presented to them. By the early forties, we already are losing some light transmission. Tinted lenses could deprive some people of light they really need in order to see well. And in addition: tinted glasses of any kind should not be worn by anyone driving at night. They will not reduce glare from oncoming headlights, and they seriously cut down side vision in dim illumination.

"Sunglasses can comfort and protect eyes in brilliant sunlight over sand, snow, or water. Conditions of such excessive illumination may otherwise threaten one with snowblindness or conjunctival burns. The American Optometric Association says all sun lenses should screen out 75 to 90 percent of available light; should be made of high-quality glass or plastic; should be medium-to-dark grey or green tint; and should be large enough to keep light from entering around the lenses. Quite clearly, tints deep enough to be effective for bright-light conditions are not suitable for any ordinary indoor situation."

Big, big eyeglass lenses may be fashion fun but may not be for you. Some prescriptions cannot be ground into oversized lenses, may produce distorted side vision. Find out when your eye doctor hands you your prescription whether it is compatible with large-lens eyewear. ▽



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SLASHED EYE

(Continued from page 347)

was a hole in the retina, with some bleeding, but the nail had not pierced the back of the eyeball.

Without repairs, the injured retina would probably soon detach, with blindness most likely; so timing was crucial. Therefore, during the same operation, not only was the vitreous fluid removed but the hole in the retina was treated to prevent detachment. Fine instruments peeled off loosened membranes. The cloudy vitreous gel was replaced with clear sterile saline solution. The extensively repaired eye was sutured.

"Two-inch nail struck her left eye"

About a week later, Georgia was discharged from the hospital, after only a two-week stay and three surgical operations. Six weeks later, the stitches were removed from the front of her eye. And within five months, her vision had returned to 20-25—just one line from her pre-accident rating.

Georgia wears a contact lens to replace her missing natural lens. There is a tiny irregularity of the iris, not seen by a casual glance. Only examining doctors using instruments can see the scars in the back and on the front of her eye. By looking closely in a well-lighted mirror, Georgia also can see the very fine-line scar across her cornea. She is very happy to be able to do so. ▽

EYES' SURFACE

(Continued from page 358)

of herpesvirus infection, watch for eye manifestations. If you are vulnerable to recurrent HSV, avoid excessive sunlight, and avoid stress, fatigue, or other factors that can reactivate your particular herpesvirus.

The half-closed syndrome:

Some people naturally sleep with eyes partly open, a condition called nocturnal lagophthalmos. This can expose a section of the cornea to drying action during the night, especially since the normal blinking action that keeps eyes moist in daytime does not take place in sleep. If you frequently wake up with unexplained itching, burning eyes, you might ask someone to look at your slumbering self to see whether your eyelids are fully lowered. Your doctor may provide unmedicated eye ointment to help keep eyes lubricated, may suggest taping your lids closed while sleeping.

New corneas for old:

Cornea-transplant surgery, in which a defective outer covering of the pupil and iris is removed and a donated human cornea stitched in its place, saves sight for about five thousand people each year. This operation, with its 90 percent success rate, can rescue eyes otherwise doomed to sightlessness from burns, chemical accidents, complications of infection, laceration and other injury, or corneal deterioration related to other kinds of eye disease.

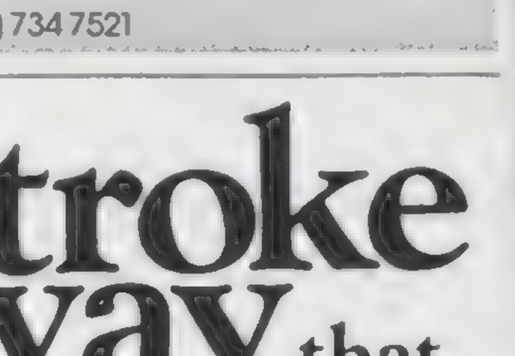


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EYE TIPS

(Continued from page 347)

medical help. If you already have any chronic eye condition such as glaucoma, use only medications your doctor prescribes or recommends.

● When do you see most stars? Your menstrual cycle influences your visual sensitivity, University of Florida scientists found. During the twenty-four-hour period around ovulation, as determined by a distinct rise in body temperature, your ability to detect illuminated objects such as faraway stars may increase by two or three times, said William Dawson, Ph.D., professor of ophthalmology. The change happens in the retina and is believed to be caused by the peak blood and tissue levels of vitamin A and various hormones during ovulation. In the Florida study, women with normal sight and normal menstrual cycles were tested, revealing the cyclic and visual changes. Men, tested as controls, did not experience upswings in stargazing skill.

Off and Running:
An Eye-Rescue Network

Wave of the future for eye emergencies and for truly complicated sight-saving procedures is likely to follow the lines of the Johns Hopkins Hospital Eye Trauma Service in Baltimore, one of the two ocular arms (the other is at Washington, DC's Georgetown University Hospital) of the renowned Maryland Emergency Medical Service. This statewide operation is equipped to pick up and transport critically injured or ill people from anywhere in Maryland into the major medical centers, using ambulances or helicopter airlift, arriving at scenes of highway accidents, explosions, other disasters with uncanny speed.

"We hope this plan eventually will extend across the country," said Lawrence Hirst, M.D., director of the eye-trauma service, "and will lead to a nationwide system of ocular-trauma centers." At the Center: Medical and surgical professionals so highly specialized that a team may include a surgeon for the anterior segment of the eye (cornea, aqueous chamber, and lens), a vitreo-retinal surgeon who deals mainly with the center and back of the eye, and a plastic-ophthalmic specialist for repairs of the bony orbit, lids, and surrounding tissues.

Also at the Center: The most complete diagnostic and treatment equipment and instruments. These include ultrasound examination, CAT (for computerized axial tomography), scanning instruments, polytomography for X-rays through sections of the eye socket, microsurgical instruments for use of superfine sutures, instruments to use inside the eye, special cauteries to stop bleeding, vitrectomy instruments that suck and cut inside the eye's middle chamber.

Besides emergency patients brought in from scenes of accidents, much of the trauma center's work will be referred by ophthalmologists throughout Maryland, after completion of the initial eye surgery. "Most primary repair—restoring the eye structure and making it an intact envelope again—is done very effectively by the community ophthalmologist," said Dr. Hirst. "The trauma service helps the local doctor by taking extra-difficult cases requiring special technology and equipment and by handling sight-rehabilitation procedures that must follow the primary repair. And as time goes on, the trauma center accumulates valuable data on the causes and kinds of eye injury, on the treatments that succeed best, on rehabilitation methods that work." ▽

Banking on eyes:

Eye banking is a system for preserving and storing donated eye tissues, to be withdrawn by eye surgeons as needed for transplant surgery. But collection of these eyes, a task of major importance, also is one of delicacy and difficulty. Donated eyes must be removed promptly following death, a time when next of kin may be too distressed to give clearance. Even if the deceased person has signed an eye pledge, the surviving family may withhold permission. Physicians, too, may find it a wrenching experience to approach grieving survivors to ask for parts of the body. Best approach: eye-pledge members should make long-term personal arrangements with close family members, who may become their survivors, to insure their wishes will be carried out.

A special committee of the American Academy of Ophthalmology and Otolaryngology formed the Eye Bank Association of America, in 1961, to draw up criteria for retrieving and using eye tissues and to serve as a central information office for community and regional eye banks. The association now has sixty-seven member eye banks throughout continental United States, Alaska, Hawaii, and Puerto Rico. Local eye banks share and exchange eye tissues, move them to medical centers where they're needed at the times they're needed. Thus, the eyes of a donor who has died in San Francisco may be airlifted to Tucson, where a hospitalized patient is waiting.

Eye banking calls for an extraordinary amount of volunteer help, besides volunteer pledges of eyes. Amateur "ham" radio operators across the nation, tied in with their local eye banks, go on the air to locate available eyes needed for emergency surgery. A call on the "eyeball network" locates the nearest bank with the needed eyes in stock, arranges for rapid transport, keeps community eye banks in touch with each other through twice-a-day messages. State troopers often volunteer swift delivery of preserved eyes between eye bank, airport, and hospital. And Lions Clubs, a worldwide service organization, have made eyes-services a special endeavor since the blind-deaf celebrity Helen Keller spoke at their international meeting some thirty-five years ago, asking them to sponsor eye banks as a service program.

A charter member of the Eye Bank Association is the Sight Conservation Society of Northeastern New York. Here, the eye bank is one of a range of sight-saving services provided or sponsored by more than one hundred community Lions Clubs in the area. The society also sponsors glaucoma testing, organizes nursery-school screenings for amblyopia, or lazy-eye; provides services for blind people, including Braille transcription; supports an eye clinic-on-wheels; collects used eyeglasses; and raises money to support other clinical eye services and equipment at Albany Medical College.

For more information on becoming a pledged eye donor, write to Eye Bank Association of America, 3195 Maplewood Avenue, Winston-Salem, NC 27103. ▽

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EYE THREATS

(Continued from page 347)

it nor other tonometers causes any perceptible sensation. G. Peter Halberg, M.D., chief of the glaucoma service at New York's St. Vincent Hospital, advises a tonometer test once a year for everybody. But he points out that tonometry is not enough by itself. The physician should also check the angle between lens and cornea, the condition of the optic nerve, the general circulation of the eye, and the status of the visual field.

Just made available for doctors to prescribe is a new drug for reducing intraocular pressure, timolol maleate, brand-name Timoptic Drops by its developers Merck, Sharp & Dohme. Advantages of the new drops for glaucoma patients, according to data from the clinical trials, are that there are no side effects and that eyeball pressure can be controlled by only one or two daily applications.

Cataracts: How surgery clears the clouds

A cataract looks like a film growing over the eye but is, instead, an opacity, or cloudiness, inside the eye's lens. In this country, cataracts irreversibly blind more than five thousand people each year—a toll, eye experts believe, that can be reduced to near zero.

Cataracts can happen to people of any age, from newborns to the very elderly. Most are related to aging; but there are congenital cataracts, others caused by injury, others by such diseases as atopic dermatitis, rheumatoid arthritis, German measles, diabetes.

Restoration of clear vision is possible for more and more cataract patients, thanks to improved surgical techniques and to the incredible skills of ophthalmic surgeons. There were, in fact, more than four hundred thousand cataract operations done last year, and cataract surgery has a remarkable 90 to 95 percent success rate.

Surgery is the only method for treating cataracts—there are no known ways to correct the cloudy lens. But it is no longer necessary to go through a long stretch of increasing blindness waiting for cataracts to "ripen," or to grow totally opaque. Improved techniques and equipment make possible any of several procedures for extracting the clouded lens.

We asked Norman S. Jaffe, M.D., clinical professor of ophthalmology at Bascom Palmer Eye Institute of the University of Miami's School of Medicine, to describe the main techniques of cataract surgery. The lens, a slightly flattened ball of transparent protein, is soft and resilient in youth, grows harder as one ages—a fact that influences the way surgery is done. "Think of the lens for this purpose as a peach," said Dr. Jaffe, "with a peel which is its outer capsule, and a pit or seed which is its nucleus. In the technique called intracapsular extraction, a cryoprobe, or freezing instrument, is inserted through an incision in the eyeball. It converts the cataractous lens into a ball of ice. Then the entire ball—peel, seed, and all—is removed in one piece.

"In a different method, extracapsular extraction, the peel of the lens is opened up and the nucleus is shelled out, like the pit of the peach. The remaining material inside the peel is aspirated, or drawn out by a suction device, leaving only the back wall of the lens capsule in place.

"In younger patients, while the lens is still soft, an excellent technique used with extracapsular extraction is phakoemulsification. An ultrasonic instrument, whose tip vibrates more than forty thousand times a second, is inserted in the lens capsule. This literally liquefies the cataractous tissue so it can be sucked out. The great advantage is that the incision can be very small—only three millimeters long—and can be closed with only one suture instead of the nine stitches usually needed for intracapsular extraction. This means healing time is rapid; the patient goes back to work or takes up physical activities within a very short time."

Once the clouded lens is out, what happens? How can the eye work without its lens? The traditional solution, sometimes still needed, is cataract spectacles—very thick glasses that provide only limited peripheral, or side, vision. "In addition," said Dr. Jaffe, "the image as seen is magnified 30 percent by the cataract spectacles, so that everything looks 30 percent nearer. This means trouble when pouring coffee into a cup, getting a key into a lock, many other actions."

For many, the answer is contact lenses, which give almost complete visual rehabilitation, Dr. Jaffe wrote in *The New England Journal of Medicine*. But the wearer must be able to insert and remove the lenses—a requirement that leaves out those with inadequate hand dexterity from such conditions as arthritis and Parkinsonism, and many of the elderly. "We do not yet have a contact lens that can be worn indefinitely without being removed," said Dr. Jaffe, "but extended-wear lenses, which will be the soft-lens type, are being worked on and almost certainly will be developed in the future."

Newest development on the optical scene is the lens implant, a plastic replacement for the eye's own lens, permanently implanted inside the eye. "In 1967, when I started doing implant surgery, I was one of three eye surgeons performing the procedure," said Dr. Jaffe. "Today, there are more than twenty-five hundred."

Plastic-lens implant surgery amounts to a veritable technologic explosion, said Dr. Jaffe, with about one hundred thousand intraocular implants done last year.

"In implant surgery, the surgical technique is somewhat more sophisticated; and, therefore, the complication rate is slightly higher than in other cataract procedures," said Dr. Jaffe. "However, the rate of complications appears to be influenced by the skill of the surgeon. Where contact lenses can be used at all, they still are preferable. As a general rule, eye surgeons choose contact-lens correction for most patients under sixty. But, for the older patient who cannot successfully live with contacts, implant surgery must be considered."

The government's Food and Drug Administration regulates the use of plastic-lens implants by requiring the surgeon to inform each patient fully of the possible risks, as well as of the expected benefits of the surgery. The implant devices themselves are classed as investigational; pre- and post-operative reports must be filed for each operation. This regulatory process helps assure excellence of quality of the lenses and adds needed information on how well the implants perform over long periods of wear.

(Continued on page 364)



EYE THREATS

(Continued from page 363)

Surgery of the eye is a frightening prospect for most people. Is there reason to fear the pain, disability, and possible failure of cataract surgery?

"Results of cataract surgery probably are better than almost any other surgery on the human body," said Dr. Jaffe. "In operations done under general anesthesia, of course, there's no pain. More and more are now done under local anesthesia, and you feel only the initial injection. Recovery is swift —our hospital patients go home the day after surgery. Rehabilitation is rapid, largely due to the newer methods of suturing. The incision holds firm even during activity. As evidence of improved safety and speed of recovery, more and more cataract operations are now done on an outpatient basis, with no hospitalization at all except the use of the operating room."

Diabetic retinopathy

Diabetes—an endocrine-gland disease causing carbohydrate intolerance—affects about ten million people in the United States; and an estimated 40 percent of these have some degree of eye involvement, a condition called diabetic retinopathy.

"Diabetic retinopathy is now the leading cause of new blindness in this country," said Alan Shabo, M.D., of the Jules Stein Eye Institute at the University of California in Los Angeles. "And because diabetes is increasing at an annual rate of 6 percent—which means it will double in the next fifteen years—clearly, there is going to be more diabetic retinopathy.

"This disease presents itself in two ways. About 90 percent of cases are the type called background retinopathy. Small aneurysms, or outpouchings, develop in the blood vessels of the retina, the light-sensitive nerve tissue that lines the back of the eyeball. Serum or fat from the blood may leak into the retina, vision may be lost very gradually. And if the condition is not found and treated, severe sight loss can follow.

"The second form of the disease is called proliferative diabetic retinopathy, and is much more severe. Abnormal new blood vessels grow within the retina. These tend to bleed, causing hemorrhages into the gel-like vitreous substance in the center of the eyeball. The blood may clear, but scar tissue often forms that can cause the retina to detach itself from its underlying tissue, leading to blindness.

"What's tragic is that the severe form of the disease most often strikes young diabetics in their most productive years. After fifteen years of diabetes, about half of juvenile-onset patients develop diabetic retinopathy; by twenty-five years, almost 90 percent have it. People who develop diabetes as adults have a 50 percent likelihood of retinopathy after ten years."

What's to be done either to prevent or to treat this devastating eye condition? "The big drive should be early detection," said Dr. Shabo. "Diabetic retinopathy causes no pain when it starts, and it can go on for some time without even any visual problem. But a physician looking in the eye can detect it. I believe every diabetic should be examined by an ophthalmologist once a year."

Will keeping the diabetes condition under control also help ward off retinopathy? "We just don't know," said Dr. Shabo. "Many clinicians' observations indicate that good diabetes control helps to retard the eye condition, but we do not have scientific proof of this as yet."

"Newest development on optical scene: plastic implant replaces eye's own lens"

Two major surgical treatment methods are showing promise. One, photocoagulation by laser beam, was shown in a nationwide trial to reduce risk of blindness in the proliferative stage of the disease. The study, which started by treating one eye only, in volunteer diabetic patients, showed enough benefits so that treatment of both eyes was made available to the test patients. A second study of this treatment, to start early next year, will try to discover whether early laser treatment will be more successful than treatment at the proliferative phase, whether laser treatment will also help the late-onset or background type of retinopathy and reduce retinal swelling, and whether aspirin or other drugs can slow down the developing condition. Dr. Shabo, a member of the National Eye Institute's committee on photocoagulation, is UCLA's principal investigator for the new study, being done at twenty-two ophthalmology centers, where a total of three thousand patients will be treated.

Another treatment approach to diabetic retinopathy is vitrectomy, a surgical procedure in which cloudy, blood-filled vitreous gel is removed by suction and replaced with a clear solution. The operation carries some risk of complications, but the risks often are outweighed by the chance for restored sight. In the past, vitrectomy has been done only after a one-year wait to allow the vitreous hemorrhage to clear up. Now, some eye surgeons believe it will be safe and more effective to operate without waiting a year. Another major study, this one to measure the timing and benefits of vitrectomy, is now underway.

Attaching detached retinas

Detachment of the retina, a separation of the layers of light-sensitive tissue at the back of the eye, can be started by disease damage or by an injury, can be detected by ophthalmic examination, must be attended to at once to prevent loss of vision.

Diagnosed early and given good medical care, reattachment is successful in 85 percent of cases, according to the National Eye Institute. Symptoms may include a sense of a curtain being drawn across your eyes, black spots in your vision, or flashes of light. If untreated, a damaged retina will detach completely, producing blindness. Techniques for repair include surgery, laser-beam work, and cryosurgery. ▽

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NEW MORALS

(Continued from page 323)

I don't think it will ever change, because these are basic human problems and I think have been—from the beginning of time. Interpersonal relationships come first; and, of course, the major one is the man and wife problem, and then come the children.

I've seen tremendous changes in society since I've been writing this column, in male and female relationships, aside from marriage. Twenty-three years ago, my dear, people just didn't live together without the benefit of clergy. I mean this was considered a scandal. Today they are doing it, and eyebrows don't go up, jaws don't drop. I can tell you that many of the parents don't like it. But there isn't the stigma that once was attached to such arrangements.

I was having lunch yesterday with a very interesting man who is an authority on alcoholism, and he was showing me a picture of his live-in friend and he said, "You know, for us it makes sense financially. We're together all the time. Why should we have two apartments and two this and two that? It makes much more sense economically, particularly since inflation has killed us all. We live together."

He said, "My eighty-eight-year-old mother isn't thrilled with the idea, but then I don't have to thrill my eighty-eight-year-old mother. But my children like her very much, we get along fine, we travel together, no problem." And I said "What do you do about your mailbox?"

"Well, it says Mr. So and so and so and Miss and her first name and last name." Then I said, "What about the other mailboxes?" He said, "Plenty of them in our building have the same arrangement."

So that's the way it is. I could not see myself doing this; but, of course, I'm the original square Jewish lady from Sioux City, Iowa. This may sound very parochial, but I was brought up in a home where morals and values were considered very important.

Today, I see so many young people who are not interested in religion. They are doing their own thing. Maybe because this is a dangerous and untidy world, I guess, they feel that they live for today, they want what they want when they want it. They aren't particularly interested in planning for the future. And I can understand. We've had three huge wars in the last thirty-five years, and life is uncertain now that we have nuclear weapons. I can see why they wouldn't be looking ahead the way we looked ahead. Their thinking is different.

And inside the whole marriage, it's a totally different scene. In the first place, women are working in a way that they didn't work thirty-five years ago. This has altered—since World War II this happened. When the men went off to war, what was the woman? Rosie the Riveter. Women went into factories, they went into offices, they took men's jobs. They had to in order to keep the economy going. Women then came out of the home and went to work.

This changed everything. Women never went back; and this encouraged more women to come into business and industry, factories; they drive trucks.

Women's working has created problems. It's created family problems. The family unit is not what it used to be. One of the good things the change has brought about, however, is the fact that it has made more men pitch in, help, become part of the working arrangement and pay attention to their children in a way that they never did before.

I see many more men going into supermarkets to do the shopping. They've got to give the little woman a hand. And this has been very good. It's also good for the children to have more of Daddy than they used to have. There were times when Daddy came home and the kids would be put out of sight because they made him nervous. "Daddy needs his rest, and you have to be quiet, Daddy's home." Now this is a thing of the past. Sometimes it's the mother who needs her rest.

I hear more from the live-in women complaining about this, than from wives writing about husbands. It's the boyfriend. The woman writes and says, "Now look, I'm getting sick of this. Harold's a swell guy, but I don't think I should have to pick up after him, pick up his socks and his shorts; and the bath towel, wherever it falls, that's where it is, and he's not carrying his share of the load."

Or, "We never had the financial thing exactly straightened out. Should have done that before. Too late now. I think that I'm paying more—it's costing me more than it should. He should be paying the utility bill, paying for his long-distance calls; and his friends are always dropping in and there are two six packs of beer and two pounds of salami, and I don't like it."

There is no evidence to support the theory that living together before marriage has produced more solid marriages. The divorce rate in this country is going through the roof. It is nearly one out of two. In California it's higher than that. There were more divorces in California last year than there were marriages. People look at marriage differently. They look at it as a transitory relationship. If it doesn't work out you do something about it. They just don't look at it as a "permanent till death do us part."

I, strangely enough, don't think that is all bad. There was a time when I thought that under no circumstances should people be divorced. I felt that you made a commitment. You stayed with it no matter how lousy it was. You stayed with it and did the best of it, particularly if you had children.

Actually, the readers changed my mind. After I was in this work about, oh, I would say about eight or nine years, I began to say to myself, you know, I'm wrong. I began to get too many pathetic letters, heartbreaking letters from women and men who were in impossible situations. Their lives were just terrible—misery; and they were sick because of it. Headaches, ulcers, backaches, all sorts of physical ailments. Very unhappy. Abusive husbands. Sometimes abusive wives. Violence. Drunkenness. Alcoholism is a big factor in abuse and in many miserable marriages. The abuse is a very important part of it.

So I began to rethink all these old ideas that I grew up with. I came to the conclusion that, no, they don't have to be together and in many instances it's much better to be apart. Even when there are no children. This was quite a transition for me to make because it was one of the basic concepts that I grew up with. Nobody in our family was ever divorced. You hardly

(Continued on page 366)



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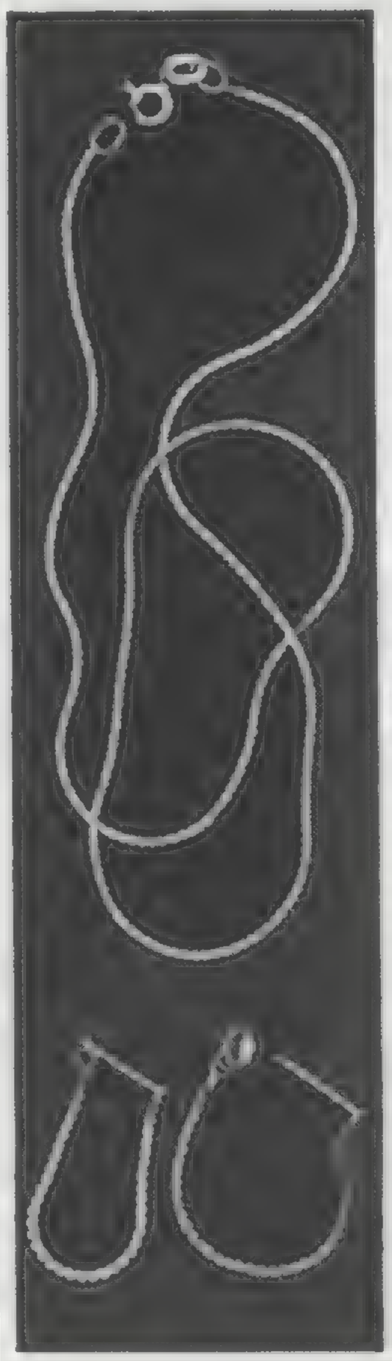
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NEW MORALS

(Continued from page 365)

knew anybody who was divorced. And I began to think no, people don't have to live like this. I changed my position and I'm sure that it was a change that I had to make because it's the human position to take. It's the compassionate position to take, and I know many people who are much happier in second marriages, many people who are delighted to be free of the burden of a very poor first marriage.

In situations where marriages are poor, children live in homes where there is no peace, where there is no harmony, where there is constant bickering and fighting. Parents are competitive, parents don't like each other. Children sense these things, even if it's not in the language. They're very perceptive. They know whether or not their parents like each other. And then, of course, when it goes beyond the innuendo and it goes into the real yelling and the screaming and the fighting and the throwing things and the hitting and the drunkenness, then it is really bad and many marriages come to that. And I say that in situations where parents really hate each other, it is better for the children to be raised by one parent who is at peace than with two parents who are at war.

Raising children—a new philosophy

I've seen some of these kids, you know, from these homes where the parents stayed together for their sake, as many of those as children who suffered from divorce. They're nervous wrecks. And I'm beginning to think more and more that my notions about raising children have changed.

I think that there is a genetic aspect. Some children, I can tell you, they were raised virtually on the streets. Nobody paid attention to them. Nutrition, I mean they ate garbage, they ate whatever, you know, no silverware, no hours, running wild. They grew up great. Strong. Gutty. Achievers. It seemed almost as if starting behind the goal line made them able to run 105 yards. And I've seen other kids; when it rained, parents went to school with an umbrella. They did everything that they could think of to do for the kid, bought all the right books, went to study classes, learned how to parent. They followed all the rules. Their kids were great disappointments. I think that how the child turns out depends on the personality and the stamina, the moral fiber of the individual. Some kids can take an awful lot and it doesn't faze them. Other kids just can't take anything.

Our growing materialism—crime-breeder?

Television has let us know of the marvelous things that are out there for us. All these wonderful appliances. Everyone who sees things like that, feels that they're entitled to them, they're going to have them. It's made us want things. The future comforts.

I think this is one of the major reasons for so much crime in this country. People want things, and a gun is the great equalizer. "If I have a gun, then I'm equal to you, and I can have what you've got, and conscience—forget it." I want these things. And if you're walking in Central Park, and I've got a gun I can either shoot you or hit you over the head; or if I have a knife, I can stab you and I can take your wallet and I can buy those things.

I think the emphasis on material things created by advertising makes everything so desirable. I think this is one of the reasons. Add that to the alcohol and the drugs and you have got a very unpleasant picture. Because the bottled courage gives them the guts to do these things.

I don't know what the answer is, unless it comes from a rebuilding of the family structure and teaching our children values, back to basics. Expect more from our kids. I think permissiveness has been enormously damaging to a whole generation.

If you have to err, err on the side of being too strict, not too permissive. The kid will be better off for it. It's hard to know where the line is, you know, just how far to let them go, because you have to let loose at some point. You just can't keep your kids in your hooks forever. They have to learn. That's the way to learn. Because you have to know your child well to know how much they can tolerate. When do you let them go? If you let them go too soon, then they're in trouble and it's your fault.

I am sick of having the parents take the rap for all the things that go wrong with their kids. A lot of them did the best they could with the knowledge they had, with the tools they had to work with. They did the best they could, then it's up to the kids. That may be a pretty hard-boiled view, but I think that too many parents for too many years have taken the rap.

The sexual scene—new openness

The sexual scene has changed. No question about it. Sex is much more open in every aspect. Sex is open, and homosexuality, of course, is wider open in a way that it never was before. So we're hearing more and more and more about what goes on with people. I think something always went on with people. Infidelity is nothing new. In the last few years, I think, there's been more of it. Particularly, more women are being unfaithful to husbands. Girls are having sex at an earlier age than ever before. A million teenage pregnancies last year. I think women's increasing freedom to talk about their sexual desire is good. I think that a more open relationship between men and women in marriage makes for a much better relationship.

There was a time when women never dared complain if they weren't getting satisfaction. They just kept their mouths shut and that was it. They were just doing their duty so to speak. Today, they've been told that they don't have to do this, that they're entitled to get as much as they're giving and that if they're not getting satisfaction they should discuss what the problems are; and I think this is fine.

In their letters to me, women are becoming less guarded. They're reading more and seeing more that gives them the courage to come out and discuss what's on their minds. Twenty-five years ago, no one would think of writing to a newspaper about a sex problem, or getting on television, talking about a sex problem. It was never heard of.

Drug culture in America

Youngsters write to me about drugs. They're young adults. They're fourteen, fifteen, sixteen, seventeen, eighteen. I hear a lot about drugs. Most of the kids who write are against drugs and say, "Look, just keep on saying what you're saying." I've been against pot. I've always said from the beginning, we just don't know enough about it. There haven't been any valid studies. I say don't

(Continued on page 369)

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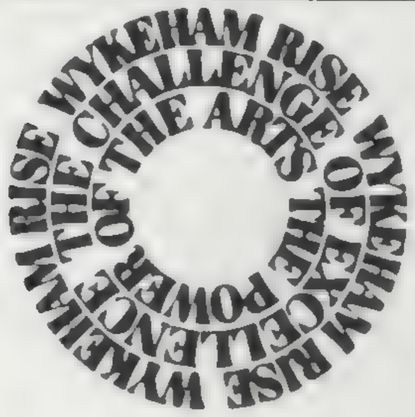
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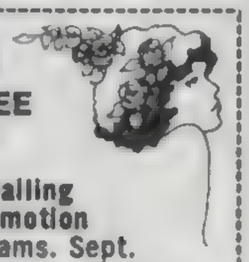
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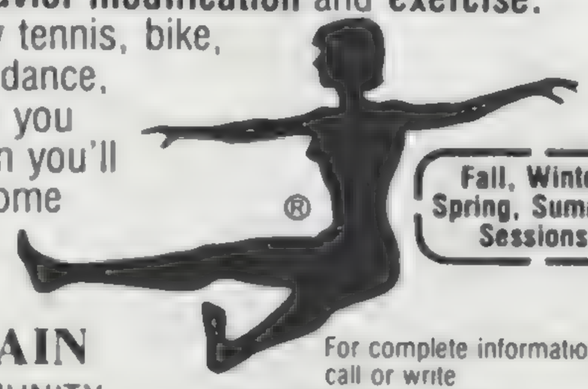
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NEW MORALS

(Continued from page 366)

mess around with something you don't know anything about; because we don't need a generation of fried brains, and this is what we just may get. I've read many conflicting views on the effects of pot.

There are some doctors who think that pot isn't so bad, that people have been overreacting; and, well, the more I hear the more I'm convinced that my original conclusion to which I have steadfastly clung is the correct one. To me, any added thing that you do to your head can be trouble. For some people it could be more trouble than to others. It depends on the level of stability. You know some stable people can handle a lot. The unstable can't handle anything; and all it takes is just a couple of marijuana cigarettes, and they're gone.

In addition to which, kids aren't chemists and they can't analyze what's in those cigarettes. And not all pot is the same. You get the Mexican Gold. It's very different from the alfalfa and hay and mixed-in stuff that you get in the pot that you find in Kansas or Missouri or Nebraska. It's like night and day. It's just like bathtub gin. Bathtub gin is different from Beefeater. People died and went blind from the booze during Prohibition, because they didn't know what they were drinking. The same thing is true with pot. They don't know what they're getting. Now this paraquat having been sprayed on the crops; I'm hearing people say it's a lot of baloney. I think there's something to it. It's not just something to scare kids off.

Some kids have written to me and said, "Don't let anybody tell you that pot doesn't do anything to you. It just blows your mind. I fall asleep and out of my chair in class." And teachers have written. "Monday mornings. It's incredible how many kids fall asleep at their desks and fall out of their seat. They're spaced out."

Women working—how to lead a double life

My readers tell me that it's very tough to have a family and go to work and come home and see that there's a meal on the table; but they need two paychecks. In today's economy, a family simply cannot make it with one paycheck. Some women, I'm convinced, work because they would much rather do anything than stay home. There are these women. But most women who are working today work because they need the money. So a woman is wearing three hats, four. She's something in an office or she's something in a corporation or she's something in a department store or she has some other role to fill. It's an eight-hour day wherever she is, and sometimes more. Then she has to be a mother, to be a wife, to be a mistress or a sweetheart.

Sometimes she's got somebody on the side, and that takes a little extra time in her regimen. She has to be a daughter-in-law, she has to be a sister, and there's mama in Columbus . . . "Can't you pick up your phone and call your mother?" And the guilt. And Thanksgiving, "We want you here," and then his folks say, "Why don't you come here?" And the poor woman would like nothing better than just stay home and not go any place, but she has all these responsibilities. A sister gets sick, a brother gets sick, a tragedy in the family.

It's only in recent years that men have been made to understand that they too must

(Continued on page 370)

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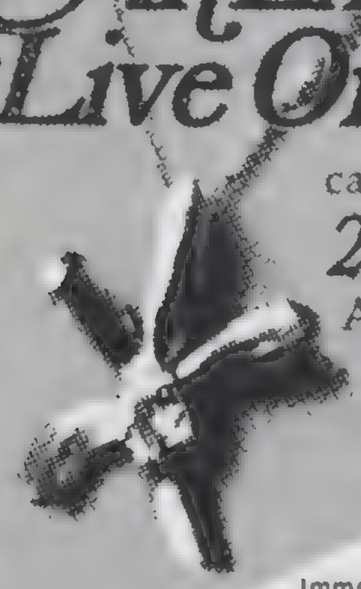
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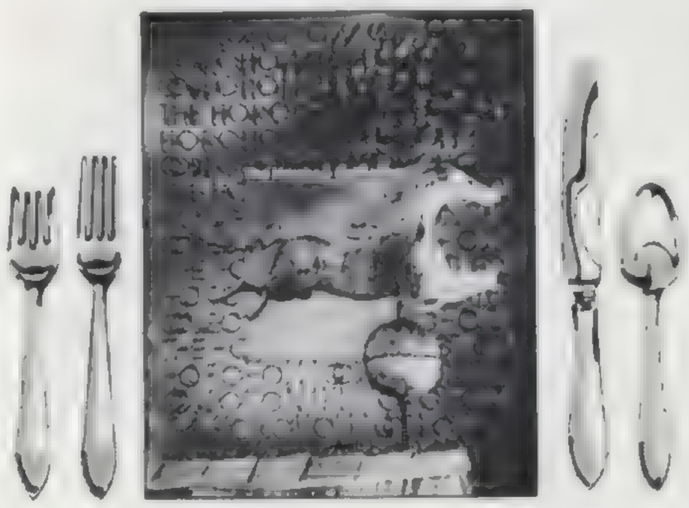
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NEW MORALS

(Continued from page 369)

go shopping sometimes and they too have to pick up the cleaning, pick up the kid at school; or if mother's out of town, if mother is sick, they have to pitch in and see that the kids are fed. And a daughter that's thirteen, she should know how to cook. She should be able to come home from school and start supper.

So the whole family situation is completely changed. It's a different world out there. And too, grandma doesn't live in the house the way she used to twenty-five, thirty-five years ago. Grandma was a really strong support in American family life.

Today grandma is sitting on a bar stool. If she's fifty-five years old, she's young. Or grandma has got a job she likes and she's not about—and I don't blame her—she's not about to be a baby sitter for her son's kids. And when grandma gets older, if she's seventy, and not quite cracking in the head, she's a nuisance.

So the whole family structure is changing. It used to be when grandparents got old you took care of them in your home. But they don't do that anymore. They have homes now for the aged and in many instances that's where old people belong when they get senile.

What do we owe our aged parents?
What do you do with them? A tremendous number of people feel guilty because they have old parents. Some of the old parents are incontinent, some of them are out of their minds. Some of them walk around the house with no clothes on. Some of them are very big trouble makers. Some of them want to be included in everything that the kids do. They want to go socially with them and they sulk if they're not included.

This can be a big problem. So what do you do?

The answer depends on the parents. Some older grandmas are a joy. The kids love them and they love the kids and they're no trouble. They don't insist on being included. If they have their own room or their own apartment with the family, they're wonderful. Most of them are not, however. Most of them are problems.

Now I get the question, "What am I going to do about my husband's mother? What am I going to do about it? Do we owe her a place in our home?" And I say no, not if it's going to disrupt your family and ruin your marriage. You don't owe her that. You just get together with your brothers and sisters, if there are any, and say all right, everybody kick in.

That's another problem. Usually it's one who carries the whole load. And the woman writes and says, "Look, I'm getting damn sick and tired of this. My husband is the only one that's doing anything about supporting his mother and his brother says that they've got two kids in college, but we notice they go to Scottsdale every summer and they went to Florida last year and now they're going to Europe next week. And they've got a new car."

I tell children, even very young children, "Honor thy father and thy mother." What if they're drunks and they're abusive and they don't deserve being honored? Do you honor them anyway? I say yeah, you do, because, simply because they are your mother and father. And you don't have to admire them, but can understand that they are the way they are—if they're alcoholics, there's a reason. Try to understand why they are as they are. Try to understand that maybe they're abusive because they were kicked around. Now they're doing it to you. Understand. This is the underpinning of a whole philosophy.

If your parents are in need, you help them. It's your responsibility. They took care of you when you were little, now you take care of them when they are old, just because they're your parents, even if they're rotten and even if they're drunks and even if they're this or that, you still take care of them. There's no way out of this. You don't let your mother or father starve or be out in the cold. You give them shelter and food. . . . No matter what they did to you, you do it.

What do we owe our children?
I think parents have an obligation to feed, clothe, shelter, educate, and train their children and to give them some sense of themselves. Give them enough time so that they grow up feeling very good about themselves. Try to develop any talents that they might have. Invest some time in that child. That is their responsibility. But, once you put a kid through school—that's it.

And I say *school*, if they want to go to college, fine. Help them if you can. If you can't let them work their way through. A lot of kids do. Once they're through with college that should be the end of parental support. And I think that parents who support their kids beyond college are making a tremendous mistake. I think that these kids are going to be losers, if they can't manage a life after they've had four years of college education, if they can't be on their own, then it's too bad.

There's always a job to be had. I mean, maybe the kid went to school to be an engineer and he can't hack it, so just look in the ads. There are other things you could do. So you settle for what there is. So you take a construction job or you work in the basement of a department store or do a night watchman's gig or something that's very unattractive, something for which you are completely overqualified.

But if the alternative is to sponge off your folks, you take that job. And if, because of their pride, parents don't want their kid running an elevator when he's had four years of college, they're making a mistake.

If a kid is sick or emotionally disturbed, and there are such kids around, you have to take this into consideration. You see, this is a sort of a crippled chicken and there are, I'm afraid, more of those than we care to admit. Kids will be emotionally unstable.

Now I'm getting to another problem right now about what to do with a kid when he is on drugs. He can't hold a job, won't get help for himself, runs around all night, sleeps all day, twenty-two years old, flunked out of three schools. I say kick him out. And I have had more letters from parents who said, "Boy, how I wish I could have read your advice three years ago, because it took me until now to kick the kid out and believe me, the kid is shaping up."

And letters from kids who say, "The best thing that ever happened to me is when my folks kicked me out." It's hard for parents to do, to say to a kid, "Get out." But, if he knows he's on his own, he's got to make it or break it, chances are very good he'll make it. ▽

JOHN CURRY

(Continued from page 317)

an Olympic Gold Medal for Britain and rounded the whole thing off as a neat triple crown by going on to capture the World Championship. *That* John Curry!

When skaters reach Curry's kind of eminence, it is usual for them to leave the amateur ranks, to turn professional and move into the tinsel and glitter world of the ice show. But it soon became apparent that John had no intention of doing that. Or at least he was going to do it his way. He had always hoped to be a dancer, and now was his chance.

Curiously enough, John Curry originally wanted to be a classic dancer. His father refused to let him take ballet classes; and, as a result, his ambitions and talents were deflected into ice-skating. Perhaps luckily for him, and certainly luckily for ice-skating. Now, at the peak of his career as a skater, Curry has decided to develop a virtually new art form—the ice ballet.

The idea sounds simple enough, and dancing on ice had always been an apparent staple of that well-known spectacle, the ice show. But Curry wanted something more

"Curry is a dancer . . . one who wears ice skates, not ballet slippers"

serious, more permanent, an entertainment where the skating would be more important than the spectacle.

His first ambitions were to form a company and to persuade top choreographers to work with him. Now, choreographers had been brought into ice shows before, but generally as a gimmick, not as a complete artistic raison d'être.

The first major choreographer Curry approached was Twyla Tharp. Reasonably enough, Tharp asked why? Disarmingly, Curry told her that her ballet *Deuce Coupe* completely represented what his own youth was, or should have been. Tharp capitulated, even to the point of taking skating lessons, and the result was *After All*, a solo seen for the first time in New York at the end of 1976 at Madison Square Garden at the annual Olympic fund-raising event, "Superskates."

This was just the beginning. Curry instantly got busy with his company, Theatre on Ice, which was first seen in London last year, and this fall is making its U.S. debut from November 13 to December 31, playing in five cities—Philadelphia, New York, Buffalo, Providence, and Chicago. The choreographers who have worked with Curry include, as well as Tharp, such other luminaries as John Butler, Kenneth MacMillan, Ronald Hynd, Peter Martins, Norman Maen, and the Director of the Scottish Ballet, Peter Darrell, who helped stage the original London show.

No, this is clearly no ordinary ice-sca-

(Continued on page 373)

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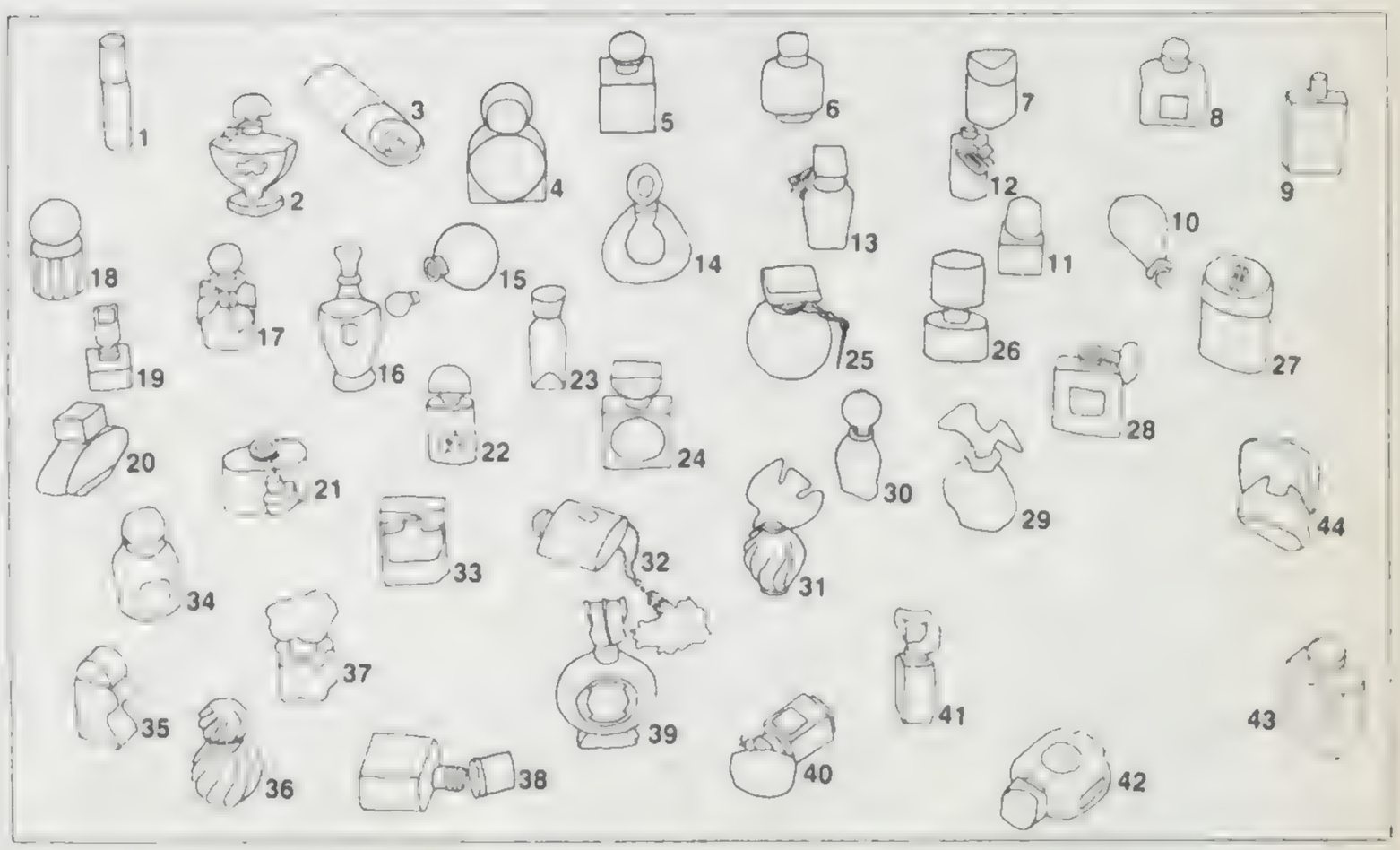
Page 68: *Above:* Valentino turnout, see page 292. Hair pin, Van Allen. Ann Taylor; Joseph Magnin. Joanne Cooper & Peter M. earrings. Kruger Gallery, NYC; Golfer's Green, Elkins Park, PA; Amen Wardy, Newport Beach, CA. Whiting & Davis scarf. Bloomingdale's; Giorgio. . . . *Center:* Don Kline hat at Don Kline Boutique, NYC. Van Allen earrings. Ann Taylor; Joseph Magnin. . . . *Below:* Hair pin, Van Allen. Ann Taylor; Joseph Magnin. J. A. Scher earrings. Henri Bendel. Watch by Concord. **Page 78:** Yves Saint Laurent for Carnegie earrings. At I. Magnin. **Page 84:** Emanuel Ungaro jumpsuit. About $450. At Emanuel Ungaro Boutiques, NYC; Bal Harbour; Renaissance Center, Detroit; Dallas; Houston. La Bagagerie bag. **Page 126:** Loré Lingerie silk pyjama, $190. Bonwit Teller. **Page 130:** Acrylic satin top, about $120; and shawl, with cotton pants, about $135, Angelo Tarlazzi. To order at Bergdorf Goodman. At Linda Lee, Beverly Hills. Andrew Geller shoes. **Page 188:** Silk charmeuse robe and tap pants. Robe, about $220; pants, about $32. Bergdorf Goodman. **Page 202:** Beene Bag sandals. **Page 280:** Earrings, Tess Sholom for Tess Designs. Celia Sebiri cuff. Saks Fifth Avenue; Marie Leavell. Geoffrey Beene shoes. **Page 282:** Earrings and cuff, Joanne Cooper & Peter M. Earrings, see information page 68. Cuff at Hanae Mori—79th St., NYC; Honore, Riverside Square, Hackensack, NJ. Hanes panty stockings. Lord & Taylor; Foley's. Julianelli sandals. Bonwit Teller; Balliet's. **Page 283:** 18k-gold earrings, Barry Kieselstein-Cord. Belt by Barry Kieselstein-Cord. To order, Saks Fifth Avenue, NYC; Mr. Guy, Beverly Hills. Hanes panty stockings. Lord & Taylor; Foley's. Yves Saint Laurent sandals. Saks Fifth Avenue. **Page 284:** Jewelry, Van Cleef & Arpels, NYC. Julianelli sandals. **Page 285:** *Left:* Jewelry and Pierre Arpels watch, Van Cleef & Arpels, NYC. . . . *Inset:* Belt, Barry Kieselstein-Cord. To order, Saks Fifth Avenue, NYC. Also at Mr. Guy, Beverly Hills. Corum Ingot Watch. Van Cleef & Arpels, NYC; Bailey, Banks & Biddle, Philadelphia; Neiman-Marcus. **Page 286:** *Left:* Iberia Jewelry earrings. Lord & Taylor; Higbee's; Crowley Millner, Detroit. Bracelets, Kenny Ahearn & Michele Lamy. See page 302, above. . . . *Right:* Haircomb by Krasne Two. Saks Fifth Avenue; Rich's. Earrings, Joseph Mazer. Saks Fifth Avenue; Robinson's, California. **Page 287:** Haircomb, Charles Nicholas Hair Salon, NYC. Belt and cuff, Celia Sebiri. Bergdorf Goodman; Charles Sumner, Boston; Marie Leavell. Panty stockings, Christian Dior Legwear. Lord & Taylor. Geoffrey Beene sandals. I. Miller, NYC. **Page 288:** Haircomb and bag, The Faces of Time, NYC. Pin by Anne Klein for Carnegie. Bonwit Teller. **Page 289:** *Left:* Van Allen earrings. Haircomb, Marieluisa Stern for Stigi Jewelry. Barney's, NYC. Julianelli sandal. Lord & Taylor. . . . *Right:* Don Kline hat, Don Kline Boutique, NYC; Charles Gallay, Beverly Hills. Belt, Rafael Sanchez. Henri Bendel. Panty stockings by Burlington. Julianelli sandals. **Page 291:** Albert Nipon. Also at Nan Duskin; Maison Blanche; Higbee's; Jacobson's; Dayton's; Sakcwitz; Bullock's; Liberty House, Hawaii. Van Allen earrings and pin. Pin, at Ann Taylor; Joseph Magnin. Bracelets, Ciner Fashion Jewelry. Saks Fifth Avenue. Panty stockings, Givenchy Body Gleamers for Round the Clock. Altman's. Givenchy sandal. Saks Fifth Avenue; Neiman-Marcus; I Magnin. **Page 292:** Sandals by Valentino. **Page 293:** Pin (in hair), Van Allen. Earrings and bracelet, Joanne Cooper & Peter M. Earrings, see information page 68. Bracelet at Hanae Mori—9th St., NYC. Belt, J.A. Scher. Bonwit Teller, NYC. Shoes by Charles Jourdan. **Page 294:** *Left:* Trifari earrings. Lord & Taylor. Sports Glasses from Cool-Ray. Scarf by Susan Horton at Heaven. Henri Bendel; Jere Scott Ltd., at Bonwit Teller, Chicago. Bar pins by Richard Loh. Design Observations, NYC. Bangles, Cathy & Marsha for Catherine Stein. Saks Fifth Avenue; Hovland-Swanson. . . . *Right:* J.A. Scher earrings. Henri Bendel. **Page 296:** Earrings, Cathy & Marsha for Catherine Stein. Bergdorf Goodman. Belt, Cara Croninger for Artwear, NYC. **Page 297:** Sunglasses, Carrera/Porshe Design. Peter Elliot Ltd., NYC; Giorgio. 14k-gold earrings, Tess Sholom for Tess Designs. Henri Bendel; Jere Scott Ltd. at Bonwit Teller, Chicago. Calvin Klein belt. Saks Fifth Avenue. Joseph Mazer necklace, wrapped around wrist. **Page 298: 1.** 18k-gold watch, $2,300 at Gübelin, NYC. **2.** $175. Lord & Taylor; Gimbel's Midwest; Friedlandr and Sons, Seattle. **3.** 18k-gold watch, $3,200. Gübelin, NYC; Adler's, New Orleans; Fred, Beverly Hills. **4.** 18k-gold watch, at Bulgari-Danaos, Ltd. **5.** 18k-gold watch, $3,850. Gübelin, NYC; Adler's, New Orleans, Fred, Beverly Hills. **6.** Chopard Genève 18k-gold watch, $2,200. Spritzer & Fuhrmann, NYC; Mayor's Jewelers, South FL; Laykin et Cie at I. Magnin. **7.** 18k-gold watch, $1,310. Tourneau, NYC; Laykin et Cie at I. Magnin. **8.** 24k-gold watch, $3,200. Van Cleef & Arpels; Bailey, Banks & Biddle, Philadelphia; Laykin et Cie at I. Magnin. **9.** 18k-gold watch, $1,950. Gübelin, NYC; Neiman-Marcus; Laykin et Cie at I. Magnin. **10.** 18k-gold watch, $2,900. Tourneau, NYC; Mayor's Jewelers, South FL; Laykin et Cie at I. Magnin. **Page 299:** Diamond/platinum/gold pin on hat; diamond/gold earrings and bracelet, Van Cleef & Arpels. Don Kline feather crown, Don Kline Boutique, NYC; Therapy, Aspen. Fox vest, Oscar de la Renta for Ken Wagner, Wagner Fur. Concord CC Collection watch. Van Cleef & Arpels; Neiman-Marcus; Laykin et Cie at I. Magnin. Aris Gloves. ALL PRICES APPROXIMATE. **Page 300: 1.** About $880. Bucherer Jewelers, NYC. **2.** About $119. At fine jewelers and department stores. **3.** About $475. Bonwit Teller; Jerry Magnin, Beverly Hills. **4.** About $3,400. Gübelin, NYC; Adler's Jewelers, New Orleans; Fred Joallier, Beverly Hills. **5.** About $175. Macy's, New York; Lange Jewelers, Cincinnati; Sanger-Harris. **6.** About $895. At fine jewelers and department stores. **7.** About $300. At fine jewelers and department stores. **8.** About $4,300. Gübelin, NYC; Neiman-Marcus; Laykin et Cie at I. Magnin. **9.** About $675. At fine jewelers and department stores. **10.** About $240. At fine jewelers and department stores. **11.** About $5,375. Tourneau, NYC; Mayor's Jewelers, Coral Gables, FL; Laykin et Cie at I. Magnin. **12.** About $18. Wherever Timex watches are sold. **13.** About $200. Lord & Taylor. **14.** About $495. At fine jewelers and department stores. **15.** About $495. Lord & Taylor. **16.** About $110. At fine jewelers and department stores. **Page 301:** Beaded chiffon blouson by Galanos. Le Bourget panty stockings. Henri Bendel; Swanson's on the Plaza; Marie Leavell; Joseph Magnin; Nordstrom. Charles Jourdan shoes. Charles Jourdan Boutiques; Mr. Jay, Millburn, NJ; Jordan Marsh, Omni. Whiting & Davis bag. Henri Bendel; Bullock's. Rolex watch. At fine jewelers. **Page 302:** *Above:* Black sequined blazer. Exclusively at Emanuel Ungaro Boutiques. Piaget watch. About $2,000. At Van Cleef & Arpels; Bailey, Banks & Biddle, Philadelphia; Neiman-Marcus; Laykin et Cie at I. Magnin. Bracelet, Kenny Ahearn & Michele Lamy. Medusa, NYC; Certain-Something, Chicago; Too Soon to Know, Hollywood. Earrings, Dalsheim Accessories. Abraham and Straus. Red Feather wing pin by Rosemary Peck. Saks Fifth Avenue; Claire Pearone; Jôna, Studio City, CA. *Below:* Seiko watch, $5,000. *Below Right:* Watch, Les Must de Cartier. $1,850. **Page 303: 1.** $18. Wherever Timex watches are sold. **2.** $40. Neiman-Marcus. **3.** $265. At Altman's; Spaulding & Company, Chicago; B.D. Howes, Southern CA; HI. **4.** $95. Bloomingdale's; Bailey, Banks & Biddle, Philadelphia; Hudson's. **5.** $150. H. Lewkowitz, NYC; Smart Jewelers, Chicago; Feldmar Watch Co., Los Angeles. **6.** $550. Bonwit Teller; Subtle Dynamics, Overbrook, PA; Sportpages, Dallas; I. Magnin. **7.** $250. Saks Fifth Avenue; Mayor's Jewelers, Coral Gables, FL; Slavick's, CA. ALL PRICES APPROXIMATE. **Page 305:** All clothing from Yves Saint Laurent's Couture Collection, "Gifts from the Sea." **Page 303:** Napier earrings. Mimi Loverde for Adolphe Lafont corduroy jeans (Crompton), about $50. Betsey Bunky Nini, NYC; T. Edwards, Atlanta. Charles Jourdan boots. At all Charles Jourdan Boutiques. **Page 309:** Man's riding habit by Padd. Her boots, Charles Jourdan, at all Charles Jourdan Boutiques. **Page 310:** Halston Originals silk charmeuse turnout (Gem Fabrics) about $550. Dec. at Bloomingdale's; Giorgio; and Halston Boutiques. Shoes, Halston for Garolini. Man's clothing, Cerruti. Wing collar and

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INVISIBLE ORNAMENT

(Continued from page 307)

(1) Bonne by Bonne Bell. **(2)** Shalimar by Guerlain. **(3)** Tempo Ultra Cologne Spray by Avon. **(4)** Babe by Fabergé. **(5)** Lauren by Ralph Lauren. **(6)** Adolfo by Frances Denney. **(7)** Essence Rare by Houbigant. **(8)** Bellodgia by Caron Parfums. **(9)** Calandre by Paco Rabanne Parfums. **(10)** Halston by Halston. **(11)** Coriandre by Jean Couturier. **(12)** White Shoulders by Evyan Perfumes. **(13)** Pavlova by Payot. **(14)** First de Van Cleef & Arpels. **(15)** Arpège Boule Noire by Lanvin Parfums. **(16)** Casaque by Jean D'Albret. **(17)** Cabochard by Mme. Grès. **(18)** Courrèges by André Courrèges Parfums. **(19)** Blazer by Anne Klein. **(20)** Mystère de Rochas by Parfums Rochas. **(21)** Calvin Klein by Calvin Klein. **(22)** Bon Chance by Flori Roberts. **(23)** Parce Que by Les Parfums Capucci. **(24)** Cardin de Pierre Cardin by Pierre Cardin Parfums. **(25)** Red by Geoffrey Beene. **(26)** Cie by the Contemporary Fragrance Group. **(27)** Bill Blass by Bill Blass. **(28)** Chanel No. 19 by Chanel. **(29)** Chloé by Parfums Lagerfeld. **(30)** Cabriole by Elizabeth Arden. **(31)** L'Air du Temps by Nina Ricci Parfums. **(32)** Opium by Yves Saint Laurent Parfums. **(33)** Inoui by Shiseido. **(34)** L'Interdit by Parfums Givenchy. **(35)** Wowan by Jovan. **(36)** Di Borghese Parfum Vivant by Princess Marcella Borghese. **(37)** Oscar de la Renta by Oscar de la Renta. **(38)** Eau de "1000" by Jean Patou. **(39)** Bal à Versailles by Jean Desprez. **(40)** Complice de François Coty. **(41)** Enjoli by Charles of the Ritz. **(42)** Cinnabar Soft Youth-Dew by Estée Lauder. **(43)** Miss Dior by Christian Dior Parfums. **(44)** J'ai Osé by Parfums Guy Laroche. Hair, Garren at The Plaza; makeup, Alberto Fava.



JOHN CURRY

(Continued from page 371)

pade. Then, Curry is no ordinary skater. What do you make of a man who wins his Olympic Gold using music from that dear old nineteenth-century Minkus ballet, *Don Quixote*? No wonder dancers and choreographers adore him! But why choreographers take him so seriously is quite complex.

Curry is himself very much part of the dance world. He mixes with dancers and is constantly at performances. Choreographers can see in him a unique instrument, a new dimension to their own craft.

Curry understands the special dynamics of ice-dancing and is fascinated by the possibilities and limitations of his art. His enthusiasm is infectious and his knowledge of dance and skating immense. His style and beauty of movement is fresh and startling. No wonder choreographers line up to work with him. It is rather like a painter suddenly being told about something called sculpture.

Final story. When Curry was very young he had his very first "program" arranged for him—a "program" being the technical term skaters use for a routine to music—set to a Strauss waltz, "Village Swallows." During the music, the orchestra makes a few appropriate twittering noises suggesting birdsong. As the infant Curry skated along, his arms automatically went up in the air and started fluttering to the music. It may well have been the start of something big. ▽

ANN-MARGRET

(Continued from page 316)

can remember, Ann-Margret has been working, hard. She wanted the success to match the beauty, to cover it, to cover for it. And she became very good at a few things. Dancing and singing, early and eagerly, she moved from her Chicago home on to Las Vegas, and on to television, then on to movies, always moving on, having her own specials finally and movie parts that were better than she deserved and then she was better than they deserved. One remembers her best—forgetting for a moment the early *Bye Bye Birdie* role and the teeny-bopper torchy role opposite Elvis in *Viva Las Vegas* (Elvis, her male counterpart, whom she said she always loved in a certain way, whom the fan magazines meant for her to love in another way)—one remembers Ann-Margret best as Bobbie Templeton in the 1971 movie of *Carnal Knowledge*. She *was* Bobbie Templeton, we were sure, sex object and victim, beautiful and soft and sad, sitting on that bed in that terry-cloth robe while Jack Nicholson harangued her, hated her because she was too available, too easy, no hard edges—and men, the moral is, even men don't really, finally, like sex objects because their openness is too scary. One liked Ann-Margret in that movie and knew how close to home it all was.

Yet, at the same time, that view of Ann-Margret as Bobbie Templeton is somewhat nostalgic. We want her to be Marilyn Monroe all over again. But she's resistant. There is her armor, her ambition, her energy. One has the sense of a sex object in control of her sex, a woman fragile with that help-me look in the eye, but a woman this side of the line that Monroe, who was not in control of her sex, tumbled over. With Monroe, the body got the best of her. It demanded an answer. Monroe melted men with the need that was at the center of her beauty. Other women have no defense against that brand of beauty. But Ann-Margret is strangely unthreatening to other women. Her beauty has more bones in it than Monroe's, more caution, less supplication. She is the sex object as career woman, a woman who uses her body in the name of her ambition, uses it openly and strongly and never vulgarly. Hers is post-Liberation cleavage.

And her track record's good. She's had one long marriage. And she wants a baby, she says; but a baby she cannot have because she must continue working, pushing on, while it all looks good. Other women understand all that. They understand, too, that she has become better and better at what she does, that she fell off that stage in Las Vegas a few years ago and was put back together and started working the minute she was well enough.

There is finally an irresistible optimism in Ann-Margret's well-rounded beauty, a feeling that if one just works hard enough, just kicks high enough, it will be OK.

EDITOR'S NOTE: *People are talking about Ann-Margret in her role as a Rockette in NBC's December 14 special, "Rockette: A Holiday Tribute to the Radio City Music Hall," a role she might have had for real and forever had her curves or the curve of her life been less grand.*

VOGUE PATTERNS *(Other views, yardages, details, pp. 348–351)*



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Watch checklist

A guide to the news

You've seen the options earlier in this issue on pages 293 to 303. Buying a watch isn't as simple as it used to be. But it is a lot more interesting. And a lot more fun. You can have just about any style, color, material you want. You can have a watch that clocks your driving speed or one that wakes you up with a musical alarm. Not to mention a watch for "special purposes"—what to wear if you're parachuting, deep-sea diving, piloting a plane. And that's only the beginning.

What you really need to know about watches before you buy are **the new watch words.** Because the differences in a watch today are not all "on the surface"—they're underneath, in the actual working of a watch. Here, an explanation of the terms you'll come across.

Analog: refers to any standard watch with a dial that has two hands (in other words, a non-digital watch).

Mechanical: a mechanical watch has a balance wheel as the actual timekeeper and is powered by a mainspring that you have to wind daily. The mainspring, through a series of gears, drives the hands on the dial. A mechanical watch is sturdy, reliable, can be any size or shape.

Automatic—describes a conventional mechanical watch where the mainspring is "wound" by the action of the arm on which it's worn.

An electric watch is a conventional mechanical watch in which a battery powers the balance wheel. The advantage? You can put an electric watch aside for days and weeks, pick it up, and it's still running on time.

An electronic watch has an electronic circuit that acts as a source of power for the balance wheel.

The quartz analog watch is "the hot, sexy watch of the moment" according to an industry insider. By definition, a quartz is an electronic watch in which the balance wheel has been replaced by a bar of quartz crystal; the very fact that there is no balance wheel puts it in the "unconventional" category. One or more batteries causes the crystal to vibrate and an electronic circuit transmits power to the hands. You can actually see the hands "jump" from minute to minute.

The result: a quartz is considered to be the most accurate watch available today, losing only seconds a month—if that. The upkeep is easy—new long-life batteries go two to three years without having to be changed. Quartz watches are resistant to shock and to changes in temperature and altitude. And—important for the look of a watch—a quartz mechanism can be housed in an ultra-thin case.

Solid-state or all-electronic watches are the digitals—the no-hands watches—and are also quartz powered. The LED, or light-emitting diode watch (which you have to press for the time), is the watch that took the industry by storm a few short years ago. Now, the LED seems fated to go the way of all fads. You may see some new combination analog/LED watches—a conventional dial for minutes and hours; push-button read-out for seconds, day and date, other things you don't always need in front of you. But the basic LED is no longer in contention.

On the other hand, the LCD, the liquid-crystal display watch, has a continuous time read-out—and a continuing future as a "specialty" watch. The reason: an LCD can be programmed to do any number and combination of things: to keep dual time-zone time (with or without an alarm function), to act as a stopwatch, to count the laps in a race and to time the first- and second-place winners, to measure speed over a given distance, to do everything short of answering your phone. And don't rule that out, either—experts see LCDs as pieces in elaborate communications schemes to come. In the present, there's a new LCD quartz analog that displays time with "electronic hands."

The changes in LED and LCD watches reflect the fact that many people are uncomfortable telling time on a watch with no hands. They miss the spatial relationship; the sense of "visual time." Watchmakers have been forced to combine digital technology with an analog look, and you can expect to see more efforts in this direction. In the meantime, the conventional mechanical watch—with its gears and wheels—still outsells all the rest; two out of every three watches sold are of this type. But the quartz analog is expected to overtake it as soon as advances in electronics make it less expensive to produce.

The watch you choose depends on a number of personal factors—your style of dressing, your special needs, whether or not you're buying a first, second, or third watch (which would put you in the majority; most women today do have more than one). Whatever kind you choose, you should always try to buy a well-known name at a well-known jeweler—that way you get a double guarantee. This surprisingly simple advice comes from Michael D. Roman, who is chairman of the board of the Retail Jewelers of America. He adds, "The more expensive watches are doing very well now; people are willing to pay for accuracy. But the more things change, the less they change. The fad watches are gone and the classics have come right back."

In the repair department . . . if something goes wrong past the guarantee stage, your best friend is still a well-known jeweler. In New York, one of the best-known repair departments is at Cartier, where non-Cartier watches also are looked after. The experts there do everything from taking your watch's pulse—by monitoring and magnifying the sound of the beat (newer and more accurate watches have a faster one)—to outfitting a watch with any texture/color strap you could ever want—bright-blue lizard to green leather to tan pigskin.

Wherever you turn, if you're looking at watches, there are more—and better—options. No wonder a watch is the present-of-the-year, and what you've seen on pages 298-303 is the tip of the iceberg. ▽

FASHION INFORMATION

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tie by Charvet. **Page 311:** Kenneth Jay Lane earrings. Bergdorf Goodman. Givenchy dress, gloves, and shoes. Stockings, Givenchy Body Gleamers for Round-The-Clock. **Page 312:** *Left:* Anne Klein for Carnegie earrings. David Evins boots. I. Miller. . . . *Right:* Handbag, Tivioli. Men's clothing, Yves Saint Laurent Rive Gauche. **Page 313:** *Left:* Gianni Versace silk blouse and wool pants. Kenneth Jay Lane earrings. . . . *Right:* Silk blouse, Geoffrey Beene for Chesa. Frangeul bangles. Man's clothing, Yves Saint Laurent Rive Gauche. **Page 314:** Zorean silk charmeuse dress, (Horikoshi). Kenneth Jay Lane earrings. Saks Fifth Avenue; Neiman-Marcus. Bangles, Kenneth Jay Lane. Bonwit Teller. Burlington panty stockings. Charles Jourdan shoes. At all Charles Jourdan Boutiques. **Page 315:** Joan Vass wool/acrylic sweater, about $185. Bergdorf Goodman. Acetate/polyester satin jeans, Sasson Jeans. Perry Ltd. haircomb. Kenneth Jay Lane earrings. Bonwit Teller. Ann Peerce bangles. Bergdorf Goodman. **Page 332:** *Inset:* Jumpsuit, Castelbajac for Fusano. **Page 333:** *Above:* Speedo swim cap, at Herman's World of Sporting Goods. . . . *Below:* Danskin legwarmers. **Page 334:** *Left:* Ralph Paterno for Veneziano nylon/elastic maillot. About $65. Late Nov. at Veneziano Boutique, NYC. Swim cap, see information page 333. . . . *Right:* Omega 14k-gold watch. Bloomingdale's; Neiman-Marcus; I. Magnin. Nylon watch band by Hadley-Kalbe Corporation. Bloomingdale's; Marshall Field. . . . *Inset:* Nylon leotard, designed by Bonnie August of Danskin. About $9. Abraham and Straus; Burdine's; Stix, Baer & Fuller; Nordstrom. **Page 336:** *Above right:* Men's and women's nylon jumpsuits by AMF/Head Sportswear. Men's suit, $130. Women's suit, $120. Insport, NYC; Southshore Ski & Sport, Cedarhurst, NY. La Bagagerie pouch. Garmont ski boots. Salonon/North America bindings; Dynastar skis. . . . *Below:* Cesarani tennis outfit. Tretorn sneakers. **Page 337:** *Above left:* Nylon leotard, designed by Bonnie August of Danskin. Available at fine department stores. Slippers, Capezio Ballet Makers. . . . *Right:* Hanes t-shirt. Cotton shorts, Sports in Motion by Bruce Jenner. $20 at Princeton Ski Shop, NYC and NJ. ALL PRICES APPROXIMATE. **Page 339:** Oxidized copper cuff, Andrew Hatfield for Kruger Gallery, NYC. Belts, La Bagagerie, NYC, Beverly Hills. **Page 340:** *Inset:* Charles Jourdan Lycra bikini, about $95. Dec., Goldi, Milwaukee. . . . *Right:* Belt by Elegant. Sandals, Arsho for Shoe Biz. Henri Bendel; Hattie; Capriccio, Scottsdale, AZ. **Page 341:** Bracelets, Robert Lee Morris at Artwear, NYC. Sandals, see information above. **Page 342:** *Inset Left:* Shoes, Andrew Geller. Watch, Rafael Variations. Bonwit Teller; Jerry Magnin, Los Angeles. . . . *Right:* Belt, Tess Sholom for Tess Designs. Basuli, NYC; Glasgow, Springfield, MO; Featherstone, Dallas. **Page 343:** Watch, see *inset left, page 342.* Napier earrings. Vacher belt. Bullocks. **Page 345:** Belt by Barry Kieselstein-Cord. To order, Saks Fifth Avenue, NYC. Also at Jules R. Schubot Jewelers, Troy, MI; Mr. Guy, Beverly Hills. **Page 348:** Patricia Von Musulin earrings. Bracelets, Kenneth Jay Lane. Belt by Yves Saint Laurent. Beautiful Bryans panty stockings. Sandals, Andrew Geller. **Page 349:** Earrings, necklace, and bracelet, Kenneth Jay Lane. Calvin Klein belt at Bergdorf Goodman. Sandals, Halston for Garolini. **Page 350:** Kenneth Jay Lane earrings. Pin, P.J. Industries. Joseph Mazer bracelet. Sandals by Yves Staint Laurent. **Page 351:** Earrings and bracelet, Joanne Cooper & Peter M. Celia Sebiri belt. Sandals, Halston for Garolini. ▽

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